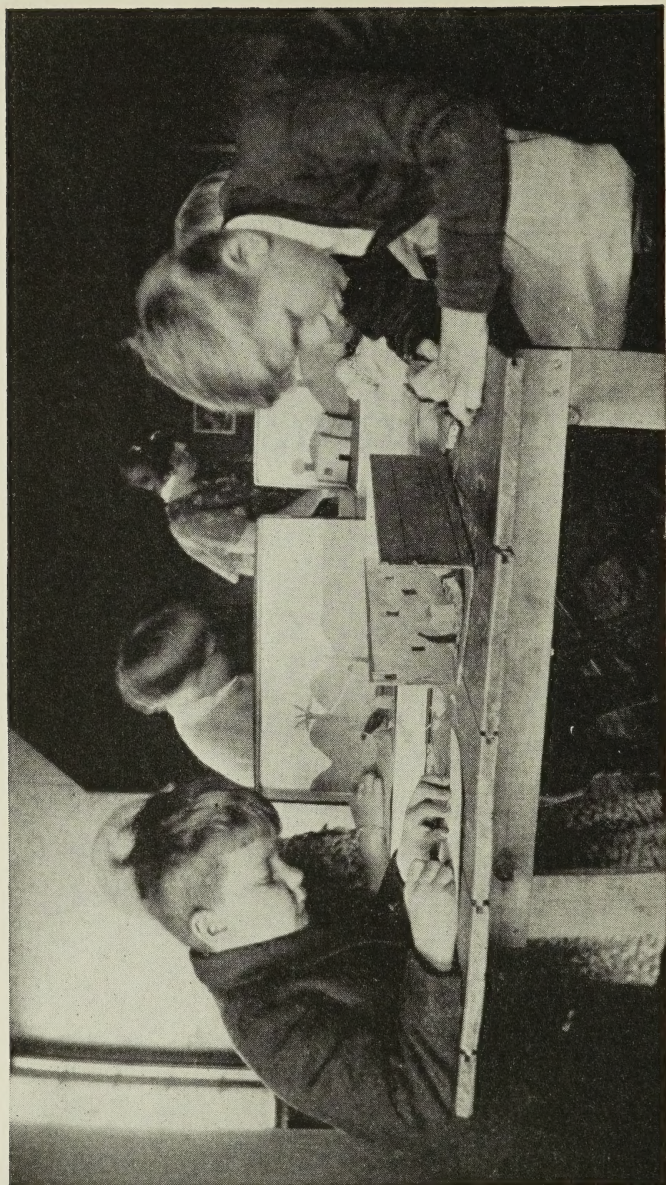


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Activities in child
education for the church

ACTIVITIES
in Child Education



CHILDREN PLAN AND WORK TOGETHER

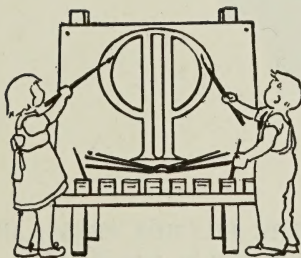
ACTIVITIES

IN CHILD EDUCATION

for the Church School Teacher

ELIZABETH MILLER LOBINGIER

with drawings by children



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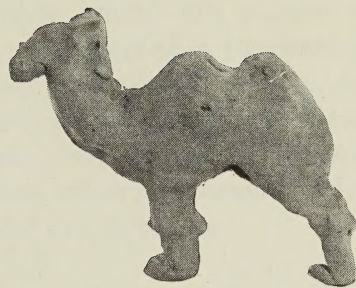
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Children's Book and Leader's Guide

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TO
ANN



Out of Experience

THIS book emphasizes the place of activity in the curriculum as an aid in creative teaching. It is written in answer to many requests. The organization and contents are the result of years of teaching and practical experience in this field.

It is sometimes dangerous to put into print suggestions for creative teaching, for unless the underlying meaning is well understood, the true purpose is often defeated. The danger is that some will regard these examples of what can be done and what has been done as definite patterns to be followed, rather than as mere illustrations of the creative approach. To be conscious of this danger, however, may be enough to avoid it.

In writing this book, I am keeping in mind those who have been in my classes in Creative Activities throughout the past years—church-school teachers, department superintendents, and directors of religious education. Some have been with me in community training institutes; some in summer conferences, such as the Northfield Conference of Religious Education, where this particular course was first given some years ago and repeated in succeeding years; some in classes at Andover Newton Theological School. As I have written the chapters that follow, I have thought of these many friends, and of others like them, with similar needs and interests and problems. My hope is that what has seemed to be helpful to some may prove to be helpful to others also.

—E. M. L.

Contents

<i>Out of Experience</i>	vii
<i>Illustrations</i>	xi
I. WHAT IS THE CREATIVE APPROACH?	1
II. DRAWING	8
III. PAINTING	41
IV. LETTERING	63
V. FREEHAND CUTTING	82
VI. POSTERS AND CHARTS	98
VII. BOOKMAKING AND COVER DESIGNING	108
VIII. CLAY MODELING	118
IX. THE SAND TABLE	142
X. DRAMATIZATION	165
XI. UNITS OF ACTIVITY AND HOW TO MAKE NEEDED OBJECTS	181
XII. ACTIVITY AS THE CENTER OF THE CURRICULUM:	
AN EXAMPLE	208
XIII. SUPPLIES	214
XIV. BIBLIOGRAPHY	221
<i>Index</i>	225

Illustrations

Frontispiece. CHILDREN PLAN AND WORK TOGETHER

CHAPTER II DRAWING

Figure

1. SYMBOLIC DRAWINGS OF TREE AND HOUSE BY A KINDERGARTEN CHILD	11
2. HOW TO DRAW A TENT	14
3. HOW TO DRAW A PALM TREE	17
4. HOW TO DRAW A HEBREW HOUSE	18
5. HOW TO DRAW WATER JUGS	19
6. HOW TO DRAW A CAMEL	21
7. CAMEL DRAWN BY A SECOND GRADE CHILD	21
8. CHARACTERISTIC LINES IN DRAWING ANIMALS	22
9. HORSE DRAWN BY A SECOND GRADE CHILD	23
10. HOW TO DRAW BIRDS	24
11. FREEHAND DRAWINGS OF BIRDS BY CHILDREN IN THE KINDERGARTEN THROUGH GRADE FIVE	25
12. HOW TO DRAW TREES	26
13. SIMPLE FORMS FOR HOUSES AND CHURCH	27
14. DRAWING OF A GRAINFIELD AND SOWER BY A FIRST GRADE CHILD	28
15. CRAYON DRAWINGS INDICATING PROGRESS MADE IN GRADE ONE THROUGH GRADE SIX	32
16. STICK FIGURES	34
17. STICK FIGURES DRAWN BY A SECOND GRADE CHILD	35
18. THE GOOD SAMARITAN: A SYMBOLIC DRAWING BY A KINDERGARTEN CHILD	37

CHAPTER III PAINTING

Figure

19. THIRD GRADE CHILDREN PAINTING AT EASEL	46
20. EASEL PAINTING IN A KINDERGARTEN, KYOTO, JAPAN	47
21. A DESERT SCENE PAINTED BY A THIRD GRADE GROUP	48
22. A STREET SCENE PAINTED BY A FOURTH GRADE GROUP	50
23. A CAMEL: FREE BRUSH DRAWING BY A THIRD GRADE CHILD	51
24. A MURAL PAINTED AS A COMMUNITY ENTERPRISE	52
25. HOW TO MAKE A FLAT WASH; A GRADED WASH; HOW TO PAINT A PALM TREE	59
26. FREE BRUSH PAINTING OF TREES	61

CHAPTER IV LETTERING

27. THE SINGLE STROKE ALPHABET	66
28. LETTERS WITH SERIFS DRAWN BY AN EIGHTH GRADE CHILD	68
29. BLOCK LETTERS MADE BY SIXTH GRADE CHILDREN	69
30. OLD ROMAN LETTERS DRAWN BY A SEVENTH GRADE CHILD	71
31. PROCEDURE IN LETTERING A WORD	74
32. GOOD AND BAD PLACING OF BORDER LINE	76
33. DIRECTIONS FOR CUTTING LETTERS	78
34. AN ALPHABET OF CUTOUT LETTERS	79
35. CUTOUT NUMBERS	81

CHAPTER V FREEHAND CUTTING

36. FREEHAND TEARING BY PRIMARY CHILDREN	83
37. SUGGESTIONS FOR CUTTING CAMELS AND TENTS	87
38. FREEHAND CUTTING OF CAMELS IN THE PRIMARY GRADES	88
39. HOW TO CUT A PALM TREE	89
40. BOOK ILLUSTRATION MADE BY FREEHAND CUTTING BY PRIMARY CHILDREN	91
41. FREEHAND CUTTING FOR A FRIEZE MADE BY PRIMARY CHILDREN	92
42. CO-OPERATIVE SCENE FOR MOTION PICTURE	94
43. CALENDAR AND CHRISTMAS CARD MADE BY FREEHAND CUTTING	95
44. FREEHAND CUTTING BY JUNIOR CHILD FOR MOTION-PICTURE SCENE	96

Figure

45. FREEHAND CUTTING FOR CHRISTMAS ENTERPRISES BY JUNIOR CHILDREN	97
46. A CUTOUT SCENE MADE BY FREEHAND CUTTING	97

CHAPTER VI POSTERS AND CHARTS

47. COMFORTABLE AND UNCOMFORTABLE MARGINS	101
48. GOOD AND BAD MOUNTING	102
49. PICTURES WELL MOUNTED	105
50. FINE SPACING ON A CALENDAR MADE BY AN EIGHTH GRADE CHILD	106

CHAPTER VII BOOKMAKING AND COVER DESIGNING

51. SIMPLE METHODS OF BINDING BOOKS	110
52. COVER DESIGNS MADE BY CUTTING AND PASTING BY PRIMARY CHILDREN	113
53. COVER DESIGNS MADE BY JUNIOR CHILDREN	114
54. COVER DESIGNS MADE WITH CRAYONS AND PAINTS BY JUNIOR HIGH GIRLS AND BOYS	115
55. LINE BORDERS DESIGNED BY A JUNIOR HIGH GIRL	116

CHAPTER VIII CLAY MODELING

56. BOWL, FRUIT, AND JUGS MADE FROM "LUMPS" OF CLAY	124
57. BOWL MADE BY THE COIL METHOD	127
58. A VILLAGE STREET	128
59. BAMBINO BY ANDREA DELLA ROBBIA	130
60. CHILDREN DANCING TO THE SOUND OF TRUMPETS BY LUCA DELLA ROBBIA	131
61. SINGING BOYS BY LUCA DELLA ROBBIA	132
62. CLAY MODELS OF HEBREW HOUSES	136
63. A RICH MAN'S HOUSE MODELED IN CLAY AS A THIRD GRADE PROJECT	137
64. MODEL OF HEBREW WOMAN MADE BY A SECOND GRADE CHILD	138
65. CAMEL MODELED BY A SECOND GRADE CHILD	139

CHAPTER IX THE SAND TABLE

Figure

66. ABRAHAM'S ENCAMPMENT: A SAND-TABLE PROJECT	147
67. PAINTINGS COMBINED WITH THE SAND TABLE	148
68. SCENE IN AFRICA REPRESENTED ON THE SAND TABLE	149
69. THE STORY "FROM JERUSALEM TO JERICO" SHOWN ON THE SAND TABLE	151

CHAPTER X DRAMATIZATION

70. INFORMAL DRAMATIZATION OF A SCHOOL IN NAZARETH	171
71. SAMUEL ANOINTING DAVID	174
72. KING SAUL	174
73. COSTUMES MADE FROM MANY DIFFERENT MATERIALS	178

CHAPTER XI UNITS OF ACTIVITY

74. AN OASIS IN THE DESERT MADE ON THE SAND TABLE	186
75. RUG WOVEN BY A SECOND GRADE CHILD; PATTERN FOR A CARD- BOARD LOOM	189
76. DIORAMA WITH CURVED BACKGROUND	190
77. A DIORAMA: "AT THE GATES OF JERUSALEM" MADE BY A THIRD GRADE CLASS	192
78. PEEP SHOW: A CO-OPERATIVE ENTERPRISE BY THIRD GRADE CHILDREN	193
79. HOUSE IN THE PHILIPPINES MADE BY A JUNIOR GROUP	197
80. PLAN FOR A HOUSE BUILT AROUND A COURT	198
81. A DOLL MARIONETTE	199
82. A MOTION-PICTURE MACHINE	201
83. PART OF A MOTION-PICTURE REEL ON AFRICA	204
84. MAP OF PALESTINE MODELED IN PLASTICINE	206
85. A MOTION-PICTURE MACHINE FOR PRIMARY GRADES, SHOWING "THE ARK"	213

What Is the Creative Approach?

THE TITLE, *Activities in Child Education*, suggests various possible meanings. It may have to do with service or community projects; it may refer to the recreational program; it is sometimes applicable to worship experiences; we even speak of mental activity; the words may also mean the expressional activities in the school curriculum—primarily work done with the hands. In this book we are concerned only with the last of these meanings: doing things—mostly with the hands.

This being so, many may conclude that the present volume is merely a book on “handwork.” But it is not a book on handwork, in the generally accepted meaning of that term. It is a book about a certain kind of handwork and related activities—those which are undertaken as a part of a *creative experience*. “Handwork” is much too general and ambiguous a term to be used by educators indiscriminately, for it simply implies activities performed with the hands, regardless of the educational value involved. For this reason it is more appropriate to indicate specifically the kind of handwork by describing it as creative handwork, or creative activities.

Handwork may involve but little mental effort; it may be a dictated performance or a purposeless activity; whereas the activities advocated in this book involve constructive imagination and the creative approach.

Motive is basic in creative activities. Two children in different groups may engage in activities that are similar in themselves, but different in value, because one is merely “handwork” and

nothing more, while the other is the expression of a definite purpose.

Two classes, let us suppose, are studying the life of Jesus. The members of one class spend the last ten minutes of the session coloring patterns that deal with the theme of the course, because the teacher has placed these patterns before them and dictated the procedure. The members of the other class, however, with a purpose to understand the life of Jesus better, and to make a record book, decide what should be done and proceed to carry out their plan. The first group's drawings may well be called "handwork," for this activity is nothing more. The second group have also produced some drawings, but as a result of their own decision and with a definite purpose. The latter's activity is clearly a creative experience. If there is no initiative shown by the pupil, and if the leader simply dictates the procedure, the result is practically meaningless, with no educational value. The fact that there is activity does not ensure creativity on the part of the child. Activity is of educative value and becomes a means for real growth only to the degree to which a teacher recognizes these basic principles in her aim and method and guides the child so that he enters creatively into an activity with a real purpose for so doing.

In the chapters that follow we shall therefore avoid the use of the word "handwork," for our interest in such technical skills as modeling, dramatization, weaving, poster-making, and drawing is not in the activity itself and for its own sake, but rather in the use of these technical skills in a creative way when the user needs them in order to carry out some purpose of his own. Children's activities in the field of religious education must be expressions of purpose and must be kept on the plane of creativity.

In a very excellent book a psychologist and religious educator discusses the activity program for the various ages. He notes, and rightly so, that many such programs are trivial and not of a nature to command the respect of the participants. He fails to make clear, however, that any given activity may seem trivial at one time, yet thrill the same boys and girls under other circum-

stances. The important point is their motive for engaging in that activity. When this author says that cutting and pasting is a respectable activity for a kindergarten child, but not for an intermediate pupil, he misses the point. It is not suitable for an intermediate pupil if it is dictated and superimposed and assigned as a task in itself. But watch a teen-age boy—a baseball enthusiast—making his own baseball scrapbook, with countless pictures and clippings cut from newspapers and magazines and pasted in with meticulous care, and you realize that he has no aversion to cutting and pasting, if this fits into his own purposes and is a part of some larger end which he wants to achieve.

It is not possible to grade most activities as suitable or unsuitable in themselves for any given age. Activities must be judged in the light of the underlying motivation. Even the simplest activity, such as pasting or cutting, may become necessary to the working out of a larger project by older boys and girls. The question is not merely: "What do children do?" but, "Why do they do it?" The viewpoint of this book is that at every age there may be almost any kind of activity, provided it plays a necessary part in carrying out the pupil's larger purpose.

THE CENTRAL PLACE OF ACTIVITY

Not only are we concerned that children's activities be creative, but also that their creative expression be in the form of activities. For activity should be at the heart of the modern curriculum. Unfortunately the visitor to many church-school classes of elementary age would be driven to the conclusion that the *story* is the center of the curriculum. It is usually given the place of primary importance. "What is a Sunday-school lesson," the average teacher would say, "without the lesson story to tell?" That occupies the major part of the time, and whatever else happens during the class hour is made an adjunct to the story. Sometimes one visits a class and finds that *discussion* seems to be regarded as the heart of the curriculum—a problem being proposed in order to arrive at an intellectual solution by the method of discussion.

Notwithstanding all this, the trend toward *activity* as the center of the curriculum seems bound to grow. Children's activities are significant if they are creative. We are interested in what they do in terms of what they create. Instead of magnifying the story as the center out of which activities may grow, it is better to emphasize activities as the center, to which stories and discussion will be supplementary.

Many junior departments, organized on the basis of interest groups, are illustrations of this point of view. Here, for example, is a department with half a dozen such interest groups. One is a dramatic group. The boys and girls who select this group for a three months' period are engaged in definite dramatic activities. They may have many stories and frequent discussions, but activity is basic; and, approached in the right way, it is of the creative type. Another group is engaged in the task of preparing worship services for the department. To accomplish their purposes they must read much of the Bible and familiarize themselves with many hymns and study the prayers of others or write their own; but these are all means toward the realization of their central purpose—to *do* something. Still another interest group has chosen to make a book that will become a department record for the year. This activity itself is central. Whatever discussion there is will be for the purpose of realizing their main objective; thus it is easy to make the activity creative.

If interest groups of this kind are to be significant, so that the results achieved give satisfaction to the participants and pleasure to others, there must be some ability to do the work and do it well. If there is at least some technical skill the value of the whole enterprise will be enhanced. The record book must be neat and attractive, colorful and artistic. If a dramatic experience is to be of value good dramatic method will be necessary. If posters are to give pleasure there must be some indication of technical skill. The chief trouble at this point is not with children, but with leaders. Many church-school teachers do not know how to letter, or to make charts, or to do modeling, or to weave, or to supervise a piece of sand-table work. For this reason they are

dubious about the activity approach and question the emphasis upon creativity. It is possible, however, for teachers to develop sufficient skill to become effective leaders in this kind of work. One of the major purposes of this book is to give practical help in the development of such skills.

HISTORICAL DEVELOPMENT

In any consideration of creative activities it is of value to note the development and emphasis of activity in our church-school teaching during the past years.

Long ago we heard of "busy work." Even published courses used the term. And this was just what its name implies: children were given something to do, merely to keep them busy. Usually they were given cards to color or pictures to cut out—these rarely having any relation to the "lesson." This was of no educational value to the children, and it was of no aid in the teaching. One can think of no legitimate aim in Christian education that can be realized by the use of "busy work." Unfortunately we still find it all too often in the classroom and sometimes in a published course, although we like to be optimistic enough to hope that it is on the wane.

"Handwork" was the next term that came into prominence, and this was a step in the right direction. Handwork was usually related to the lesson story, but at first it was always dictated by the teacher. After telling the story the teacher would have the children draw something connected with it. If the story was about David tending his sheep, for example, she might ask them to draw a sheep. Many courses of study had a handwork section at the end of each lesson in which children were told what to draw or what to do. Handwork, as used here, was related to the course, but was a dictated activity, usually formal and stereotyped, with no choice or creativity on the child's part.

More recently we began to use the term "expressional activity" in connection with handwork. Here we find the activity related to the subject matter of the lesson, and more truly creative, in

that the children had a part in its planning. The activity grew out of the lesson story and was varied, with many types suggested, such as drawing, modeling, cutting, dramatizing. The theory underlying expressional activity was a direct outgrowth of John Dewey's "no impression without expression," and was a definite step forward in educational method. "Expressional activity" is still widely used. It may be highly creative, not superimposed, and of great value. The emphasis, however, is upon the story as the central part of the lesson, the activity being an outgrowth.

Of late years we have reached a fourth stage in the use of activity in our teaching. There is the tendency to "turn the tables" in our emphasis and to make *activity the heart of the curriculum*, with the stories or study related to and growing out of that. Such an enterprise as the construction of a Hebrew house like the one in which Jesus lived may well become an activity center. All the subject matter related to this, and the study involved, is undertaken as a necessary part of the construction project. A dramatization worked out by a class is another example of an activity that may be the center of the curriculum and may involve much related study. This type of activity is truly creative. Thus an activity may become the heart of the curriculum rather than be merely an application or expression of some part of the lesson.

Considering these four historical types of activity, we may conclude that the first, "busy work," has no legitimate place in a modern church school; that the second, "handwork," while an improvement upon the first, is still inadequate; and that the third and fourth types which involve the creative approach in teaching and creative experience on the part of the child are to be encouraged.

This book is concerned with these two later types of activity. Each is creative and each is of great value.

WHY TEACHERS HESITATE TO USE THE CREATIVE METHOD

Teachers who hesitate to use the creative approach in connection with activity seem to fall into one of four groups:

First, there are teachers who do not realize the value of creative teaching. They are not yet aware that through this method they can more readily accomplish the aims of Christian education.

Second, there are those who are afraid to use it because they do not know how. They not only do not know how to teach so that the pupils do the creating, but they also lack sufficient technical skill themselves in connection with the various activities. They themselves do not know how to draw or model or dramatize; therefore they are afraid.

Third, the teacher finds it harder to use this method than to teach in the traditional way; she must do more work herself, plan more carefully, and give more time to advance preparation. The lazy teacher does not like it.

Fourth, some teachers do not include creative activities in the course because they say that this kind of work takes too much time! There is not enough time left for the "regular lesson." This attitude indicates a wrong emphasis and a wrong conception of values. It implies that the activity part of the program is nonessential or secondary.

It is hoped that the following chapters will help the teacher who has any one of these difficulties.

THREE PURPOSES OF THIS BOOK

This book has three main objectives:

First, to promote a sympathetic understanding of the creative approach in teaching, with the hope that teaching in the field of Christian education may keep pace with the best and most progressive methods recognized by leaders in general education.

Second, to give familiarity with some of the more common activities which may be used in creative teaching.

Third, to suggest how the teacher may gain enough skill in the use of these activities to enable her to employ them with confidence in her teaching.

II

Drawing

NO one would think of omitting drawing from a discussion of creative activities, for in elementary courses it is probably more frequently suggested than any other. The frequency with which drawing is introduced, however, is no index to the degree of creativity involved in its use.

Why has drawing been so widely used? Tradition, itself, is one of the answers, for most of us follow the beaten paths. Historically, drawing was, perhaps, the first activity to be used in connection with the Sunday-school lesson. It was an "easy" activity, for children draw readily, and they can amuse themselves with crayon and paper without guidance from the teacher. This reason, it must be confessed, is rooted in a false idea of the value of activity for its own sake; thus "busy work" was practiced and justified, and a large part of this busy work has always been in the field of drawing.

Still another reason for the extensive use of drawing is that children like it. It is regarded as a form of play. Now play has educative value, but the justification for including drawing in the curriculum of Christian education is not that it keeps the child happy or busy, or that it furnishes him with an interesting diversion. It must have a deeper value than that, and it must be made a part of the creative process.

DRAWING A MODE OF EXPRESSION

Little children use drawing in order to *tell* something. They use it as readily as they do oral speech and more readily than writ-

ten speech. Drawing, for them, is simply another mode of expression. It supplements oral and written speech. Drawing describes a situation specifically; it helps one to know how this or that particular object looks; and not infrequently it reveals a mood or one's innermost feelings. Drawing is a unique way of interpreting experience, and as such it becomes an important channel of learning and of creative expression.

Primitive peoples used drawing long before they developed a written language. Their drawings were often in the form of symbols, and by means of these they related stories which today have become historical chronicles. In these early symbolic drawings we can read the history of such peoples as the Assyrians, the Egyptians, or the American Indians. Drawing is truly a universal language and can be understood by everyone.

Little children are like primitive people in that they draw readily, before they learn to write, and their drawing also is in the form of symbols which tell a story.

ANYONE CAN LEARN TO DRAW!

The teacher needs to realize not only that drawing is a natural and valuable mode of expression, supplementary to oral and written speech, but also that anyone can learn to draw! Learning to draw and the use of drawing from this viewpoint are not to be confused with drawing as used in connection with the Fine Arts. The idea that only artists, or those with special talent, can learn to draw is no longer tenable. Modern educational theory regards drawing as a tool to be used by all. Anyone can learn to draw with as much skill as he can write; and the use of this tool offers a different and unique opportunity in the process of learning. Those who have real talent may, with specialized art training, become "artists." In the field of literature only those with a natural aptitude for writing become authors and poets, but everyone learns to express himself through writing, and to use it as a means of communication. In the same way anyone can learn to draw, at least to the extent of expressing himself intelligibly.

Thus at the outset it should be made clear that the introduction of drawing into the church-school curriculum is not for the purpose of making artists. This is the function of art schools, and we may well leave this task to such institutions. When a person objects to the use of drawing in religious education on the ground that time is too limited for the "extras," and that it is not the business of the church to attempt to turn out a generation of artists, such a person is revealing a lamentable lack of understanding of educational method in general, and of the reason for introducing drawing into the teaching process, in particular.

TWO USES OF DRAWING

When rightly used, drawing serves the cause of Christian education in two ways:

First, the ability to describe an object or tell a story through drawing offers a new and interesting channel for learning.

And second, the necessarily personal interpretation which comes through drawing (or painting) affords an unusual opportunity for the expression of creative imagination and an emotional experience of a high type. Through this medium the child is able not only to express his idea intelligibly, but also to interpret his own conception of a situation. The alert teacher recognizes these two contributions of drawing to the educational method and includes them in her teaching.

INTEREST IN DRAWING AT DIFFERENT AGE LEVELS

Results in drawing must be judged by the interests and capabilities of children at various ages. Too often, unfortunately, teachers make the mistake of judging the drawings of a little child by adult standards of what is "correct." This is a mistake. When a first-grade child draws a house in two dimensions, with no perspective, the teacher should not be disturbed and try to show him how to correct his drawing. She should realize that at this age the child is not interested in perspective, cannot understand

it, and that his drawing of a house is more or less his personal symbol for a house and is satisfactory to him. If he has put forth his best effort and accomplished what he set out to do, he has reached the standard of attainment expected for his age.

A little child likes to draw; he draws freely and with no hesitancy. His main interest is in telling a story through his drawing; he is not interested in making an exact likeness of any particular form. He has worked out his own symbols which he always uses for these forms. All of his trees are alike, for example, and may be represented by such a symbol as shown in Figure 1, which is often the symbol used by little children. A house may be represented as shown in Figure 1 also.

The understanding teacher recognizes what is meant by these symbols and is not at all critical of the lack of "correctness" in the drawings. She looks rather for the story the child is telling.

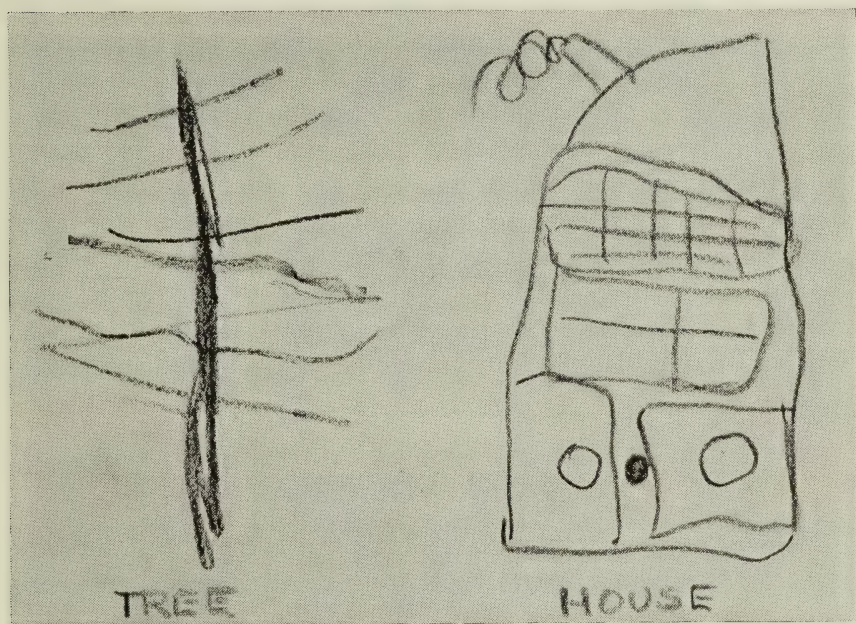


Figure 1. SYMBOLIC DRAWINGS OF TREE AND HOUSE BY A KINDERGARTEN CHILD

This narrative interest is found, in general, in the kindergarten and primary grades, with a decreasing use of symbolic drawing and a gradual increase in effort to secure an exact likeness.

At about the fourth grade we are aware of a hesitancy toward drawing and a change in the child's interest. From this time on he is more interested in obtaining a drawing that "looks like" the object. The reason is clear: the child's critical perception has begun to develop beyond his power of execution, and he is becoming conscious of the fact that he does not know how to make his drawing look like the subject. We often hear a child say: "I don't know how to make this look right," an expression rarely heard in the lower grades. The child now is becoming interested in the actual appearance of a thing and wants to be able to represent it. The ability to observe proportion as well as detail has developed.

The wise teacher will prepare for this seemingly sudden change in interest. Very often discouragement is evident, because the child realizes his inability to draw what he wants to draw. In order to prevent this discouragement and to sustain interest in drawing as a mode of expression through the junior years and beyond, the teacher must give some help, impart some technique, and teach some of the common forms most needed. This more definite help may well begin in the third grade and will prevent any marked decrease in interest or ability. The assurance and confidence which come to one who knows how to draw the desired shape with readiness, so that it will look right and not be laughed at, guarantees a continued interest in drawing.

A GRAPHIC VOCABULARY

Children who know how to spell the words they need and who have the vocabulary, write their stories with fluency and ease. Those who struggle over words and spelling are slowed down and inhibited. Truly creative writing is done with pleasure and enthusiasm if the child already has the mastery of words and

spelling. The same is true in drawing. Stories continue to be told through drawing (and painting) if the child knows how to draw the forms he wants to use, but the enthusiasm and creative urge are lost if he is distracted by his inability to represent certain forms. This implies that every child needs at least a minimum "graphic vocabulary." He needs the ability to draw certain basic forms so that he can easily and readily use them to express his ideas. Every literate person has a certain vocabulary of words which he uses in writing or speaking. Educators expect a child to make a small beginning but to enlarge his vocabulary gradually. Whether or not this is a creative experience in itself, it surely furnishes the tools for creative experiences. Learning the multiplication table may be something of a drudgery in itself, but one who knows the multiplication tables may use them for something really creative. The process of learning a graphic vocabulary may seem tedious, but having learned it, one has a tool with which he may engage in creative activities.

What will such a graphic vocabulary include? The boys and girls themselves may determine what basic forms are needed, and the very process of deciding may itself be creative. For Bible stories they may decide that they need to know how to draw such forms as a palm tree, a tent, a Hebrew home, camels, sheep, people in biblical costumes. Once they have learned to draw these objects, they will use them with the utmost freedom and satisfaction in all of their creative illustration.

Freedom to express comes through the ability to use easily and unconsciously the forms needed.

SPECIFIC KNOWLEDGE GAINED THROUGH DRAWING

The simple act of looking at a picture of an object does not ensure correct knowledge of that object. This is true with adults as well as with children. Ask any group of Sunday-school teachers to draw a picture of Abraham's tent, and the majority of them will probably make either a Scout tent or an Indian tepee. This indicates that their concept of the exact kind of tent in which the early

Hebrews lived is vague and erroneous—although they must have seen pictures of Abraham's tent often. Direct their attention to the special characteristics of the Hebrew tent by showing them a good picture of one, and let them note the fewest essential lines necessary to represent this particular tent. They will see that it is low

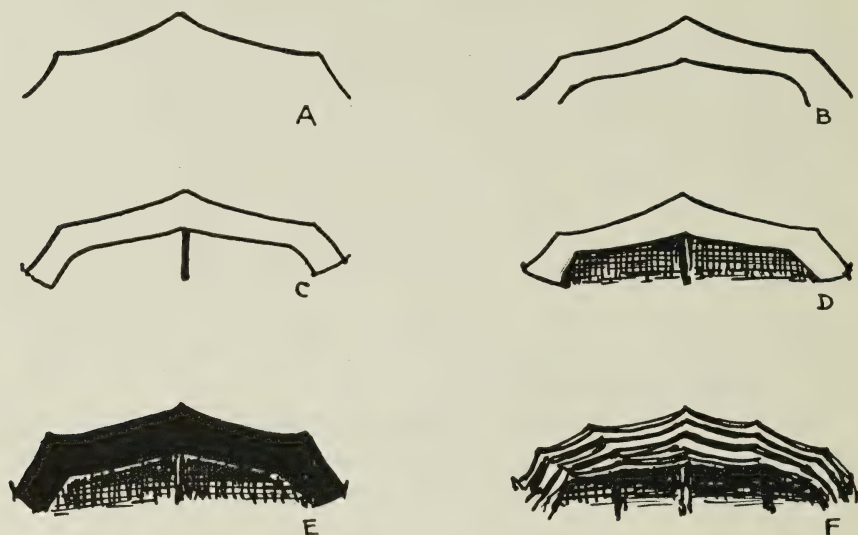


Figure 2. HOW TO DRAW A TENT

and spreading, that it is made by stretching a piece of cloth over nine or fifteen or twenty-one poles, in rows of three, with the highest poles in the middle. Have them draw a line in the air which represents the top of the tent, as their eyes follow the line in the picture. Then have them draw this line on paper. (Figure 2 A) They will discover that one other line is necessary, and that is the line showing the open front of the tent. (Figure 2 B) These two lines alone will indicate that the one who drew them has correct knowledge of the appearance of a Hebrew tent. If a child should draw only these two lines, his drawing would be adequate so far as it goes.

Three characteristic details may be added after the two essential lines are drawn. A short vertical line may be drawn to divide

the tent into the two halves—one for the men and one for the women. (Figure 2 C) They may find out that some tents are black, made from camel's hair; and that some are striped, and woven from wool that has been dyed in different colors. The stripes may be easily indicated with crayon. (Figure 2 E, F) The inside of a tent appears to be dark, and this may be represented. (Figure 2 D) It is just as easy to draw this tent in the correct shape as it is to make the wrong kind of tent. Once the teacher has learned to draw it, she *knows* the Hebrew tent!

HOW A TEACHER MAY LEARN TO DRAW

No teacher can help children learn unless she has the correct knowledge herself. In regard to biblical stories, it is the first duty of the teacher to be sure that she herself has a full understanding of the background material. Through the process of learning how to draw the various objects connected with a biblical course, she will gain much of the information and understanding which she should have. She must first select a list of objects which will become her graphic vocabulary for the specific stories she is using, and she should learn to draw these objects so well that she can draw them readily on the blackboard whenever she needs to do so. This is not difficult. She must realize that she does not have to possess a particular aptitude for drawing in order to learn how to represent what she wishes to portray. She can learn to draw a tent or a camel as readily as she can draw an A or G or B or any other letter. What is required, however, is the ability to observe carefully and a willingness to practice. No teacher should be afraid of drawing; she should have confidence that she herself can learn how.

The following suggestions deal with biblical and other general forms which may be needed with the majority of courses of study. Here is one method of procedure for the teacher:

First, list the forms you will need to draw in connection with the course you are teaching. These forms will become your graphic vocabulary. If you are teaching a biblical course, for ex-

ample, your list may include a palm tree, tent, Hebrew house, water jugs, camel, sheep, people.

Second, find good pictures or models of each object. Read descriptions of each one in a biblical encyclopedia, or in your lesson helps, or in some other available source.

Third, select one form at a time and in each case decide (1) what geometric shape the object seems to suggest (a house, for example, suggests a cube or a square); and (2) which lines are the most characteristic (such as the hump on a camel's back).

Fourth, begin in one of three ways: draw the large, geometric shape, then fill in the characteristic details. Or begin with a long characteristic line and try to represent the object with the fewest possible additional lines. This latter is the "line by line" method. Always use the fewest lines necessary and add only the fewest possible details. Drawing in the air before putting the lines on paper is one way of getting freedom and sureness in the drawing.

A third and effective method of learning to draw is known as "contour" drawing. As your eyes move very slowly around the contour of the form, your pencil is moving over the paper. You do not look at the paper, except to start your pencil at a specific point, or to place it again when you come to the end of a line. The eye must not go faster than the pencil; the process is slow, but the result is amazing. The teacher may use any method which will help her in learning to draw. Sometimes all three of these methods may be used in learning to draw one single form.

SUGGESTIONS FOR LEARNING TO DRAW SPECIFIC FORMS

A date palm. From pictures, from a real palm tree, from your memory, or from some description, you will see that the characteristic which differentiates a palm tree from other types of trees is that all the leaves or fronds grow from one place, which is at the center of the very top, and not from different places along the trunk. Notice that the trunk of the date palm is very tall and sometimes slightly curved. Draw a line with brown crayon to represent this trunk. See Figure 3 A. Then draw lines to show where the

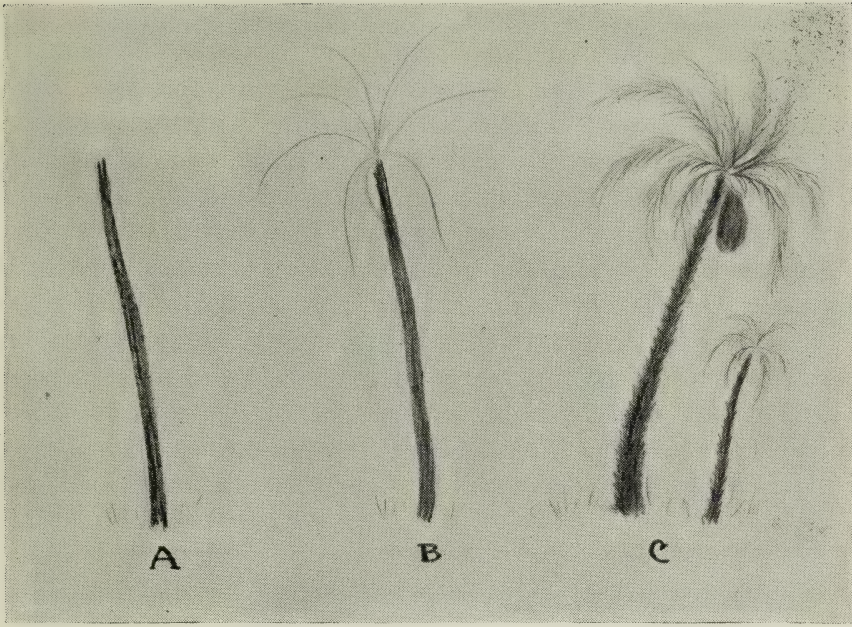


Figure 3. HOW TO DRAW A PALM TREE

fronds grow from. See Figure 3 B. This figure is an adequate representation of a palm tree, even though no details are given. If a little child draws only this much to indicate a palm tree, the teacher knows that his knowledge of the way a date palm grows is correct.

Observation and knowledge of more facts about a palm tree will determine what details may be added to the drawing. The trunk is rough, with notches where each year's growth of leaves at the top dies, hangs down, and is cut off. Men climb the trunk on these notches, like steps, in order to cut off each year's dead leaves and the dates which grow in large bunches from the top. The age of a date palm can be told by counting the notches or steps, up the trunks, one for each year.

With this information about the trunk you are ready to thicken the line for it, making it more narrow at the top. Then indicate the roughness. This may be done by working the crayon from the in-

side of the trunk out to the edge, with the result as in Figure 3 C. These notches must seem as if some one could step on them in climbing. They will have an upward slant as an actual part of the trunk itself, not as a line added. Notice that the spines on the leaves or fronds grow at an acute angle and slant toward the point. Fill out the leaves on your palm tree, using green crayon. It should look like Figure 3 C. A bunch of dates may be drawn, hanging under the leaves next to the trunk. The dates may be drawn with brown crayon.

Now draw several date palms of different shapes and sizes. In order to show sunlight on the palm, use yellow with the green on one side, and blue to darken the green for the shadow side and at the center where the leaves grow out and are thick.

A Hebrew house. From pictures and descriptions you will see

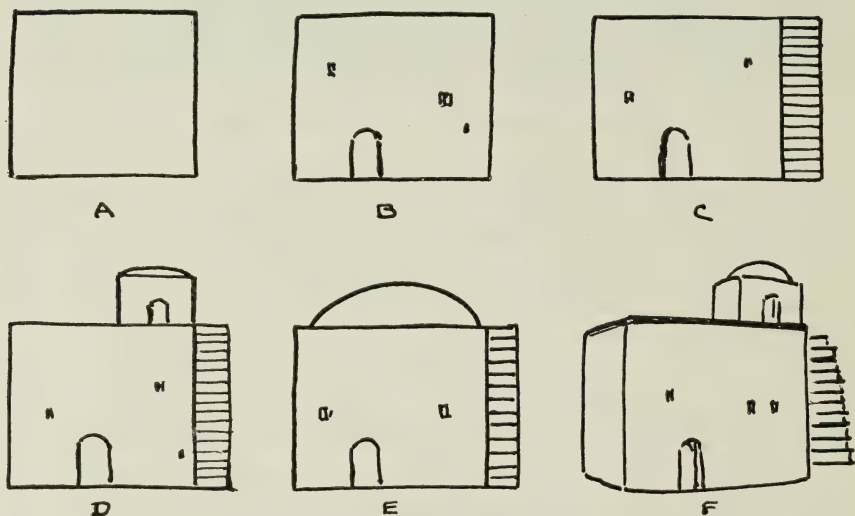


Figure 4. HOW TO DRAW A HEBREW HOUSE

that the simplest one-room Hebrew house was made of mud or clay, with a low door and holes for windows. It was in the form of a cube. Steps on the outside led up to the roof, which had a low railing around it, also made of clay. The family spent much of

their time on the roof. In many of these single-room houses there was a small guestroom, usually built on the roof just at the head of the stairs.

First, draw a square. Second, indicate a low door and a window or two. Third, draw the steps, which were usually at the right as you look at the house. Fourth, draw another small square on the roof, at the head of the stairs. Sometimes the roof of the guestroom was in the shape of a dome. Some of the houses themselves had dome-shaped roofs, as indicated in many pictures. Figure 4 A, B, C, D and E gives us a simple two-dimensional drawing which will serve for most purposes. Anyone who knows how to draw and understands perspective may, of course, indicate the three dimensions if desired and draw the house as if it were a cube. (Figure 4 F) This is not necessary, however, and certainly not in teaching children in the lower grades.

Water jugs. Hebrew water jugs were not as symmetrical or as beautifully proportioned as those made by the Greeks. Authentic

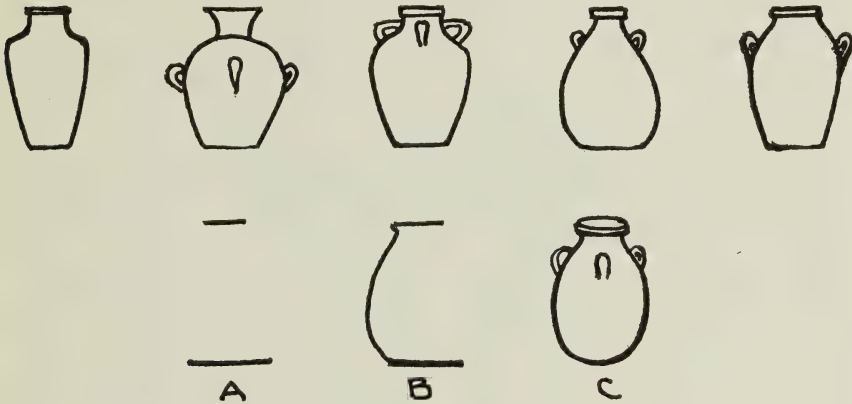


Figure 5. HOW TO DRAW WATER JUGS

pictures will show that the most common shapes were like those in Figure 5. Some of them had two handles, but often there were three. If you model these jugs in clay first, you will find it easier to draw them. First, place two short horizontal lines, one for the top

and the other for the bottom of the jug. This will indicate the height you wish to make it. (Figure 5 A) Second, draw the left side. (Figure 5 B) Third, draw the right side and try to make it like the left side. Fourth, add the handles. These should be wider or double lines. It is not necessary to indicate the perspective, but if you wish to show the inside of the jug, make the top line an ellipse and also curve the line at the bottom. (Figure 5 C)

Another method of drawing jugs is to begin with an ellipse or an oval and draw the shape within this form.

Camel or dromedary. From pictures, descriptions, and models note certain facts:

The camel has two humps and the dromedary has one.

The head is higher than the hump and is long and flat on top.

The nose is turned down.

The legs have pads on the "knees."

The neck is long and curved.

The tail is very short and thin.

The most characteristic line is the back of the camel which shows the hump.

First, draw this characteristic line. (Figure 6)

Second, draw the line at the back of the neck, joining this to the hump.

Third, draw the head, including the ear—all with one line.

Fourth, draw the line under the neck. Note where this line stops and that the front legs grow out under the hump, not from the neck.

Fifth, draw the line under the body and note that it slants upward toward the back, as is the case in most animal forms.

Sixth, indicate where the legs on this side of the body come, and note that the upper part of the back leg is the thigh; it is thick and the joint must show.

Seventh, draw the two legs on this side of the body. Note the comparative length and the slant of each. Draw the hoofs.

Eighth, draw legs on the other side of the body. Note the relative position of the two legs on each side; and also that those on the other side are to be drawn shorter. (Figure 6 D) If first- and

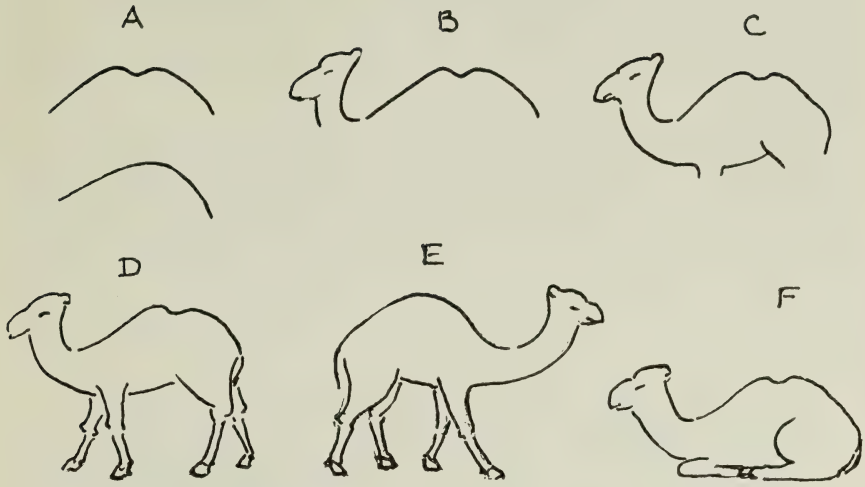


Figure 6. HOW TO DRAW A CAMEL

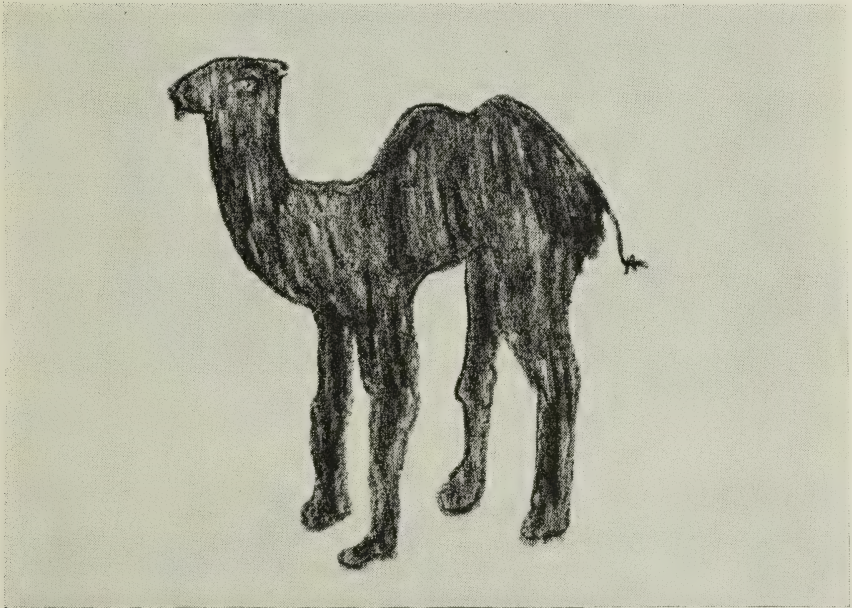


Figure 7. CAMEL DRAWN BY A SECOND GRADE CHILD

second-grade children draw camels with humps and only two legs, they have indicated that they know the distinguishing characteristics of a camel and such drawings should be considered acceptable.

Figure 7 shows a camel drawn by a second-grade child.

After making line-by-line drawings of a camel, make several contour drawings. When you have learned to draw a camel in this position, draw it turned in the opposite direction. Draw drome-

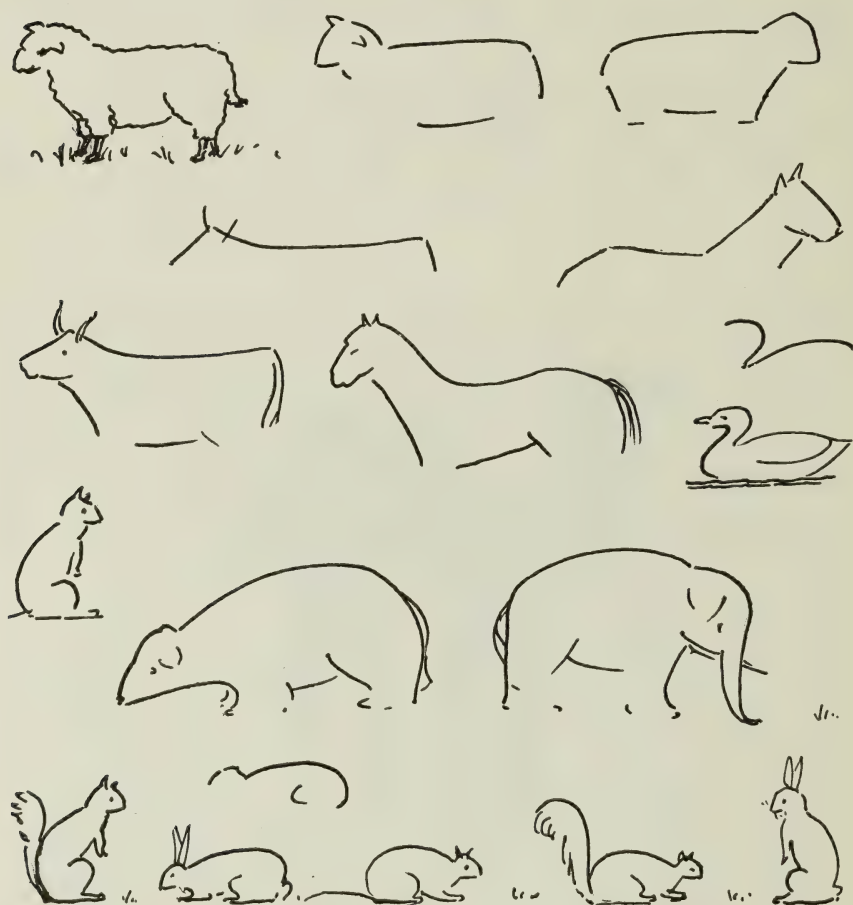


Figure 8. CHARACTERISTIC LINES IN DRAWING ANIMALS

daries in different positions. Make them run or walk, by changing the slant of the legs. Make the neck extended; then straighten it up. Make the camel kneel.

Sheep. You may learn to draw a sheep either by the "line by line" method, as was done with the camel, or by starting with the rectangular form that is suggested by the body of the sheep. Study the shape of the head and you will find that it is triangular, with a pointed nose. The ears are also triangular. (Figure 8) The legs are short and thin. Note where they come in relation to the under-side of the body. The tail is one short line.



Figure 9. HORSE DRAWN BY A SECOND GRADE CHILD

Group together animals with similar forms, such as the rabbit, the mouse, the squirrel. Note the long characteristic lines for the heads and backs of all of these animals as shown in Figure 8. Figure 9 shows a second-grade drawing of a horse. Practice drawing these animals in different positions.

Birds. The "line by line" method is a good one for learning to draw a bird. From pictures or specimens or the bird itself, begin to draw as follows:

First, select the line which shows the slant of the back. Draw that line, first in the air, then on paper.

Second, draw the head and bill, noting the special characteristic of the bill. Where is the eye in relation to the bill?

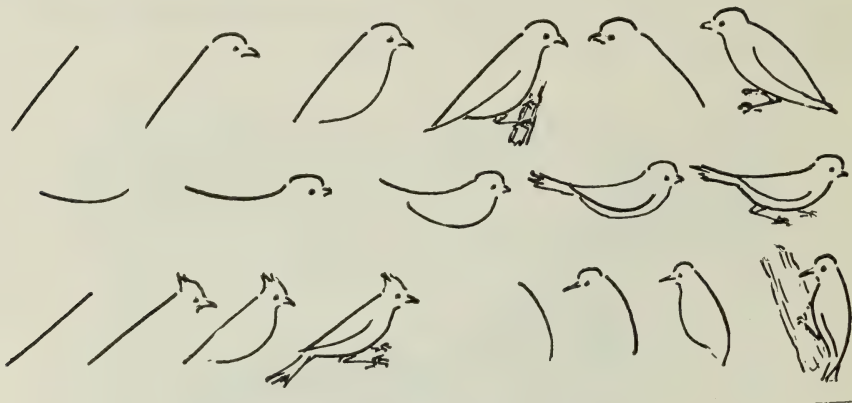


Figure 10. HOW TO DRAW BIRDS

Third, draw the line under the breast.

Fourth, add the tail and wing.

Fifth, note the slant of the legs and the bend at the joint. Where do the legs come out from the body? How many toes has the bird?

Practice drawing many kinds of birds in different positions. (Figure 10) Freehand drawings of birds by children from kindergarten through the fifth grade are shown in Figure 11.

Trees. Observe the trees around you and determine the geometric shape of the more symmetrical ones. The maple, for example, with its short trunk, suggests an ellipse or oval. (Figure 12) The elm is umbrella-shaped, or a "Y" with a half-circle over it. Some firs and spruces are triangular. The irregular tree must be studied to determine how it grows. The tall, irregular pine has branches at the very top. Note how they grow out and where the clumps of

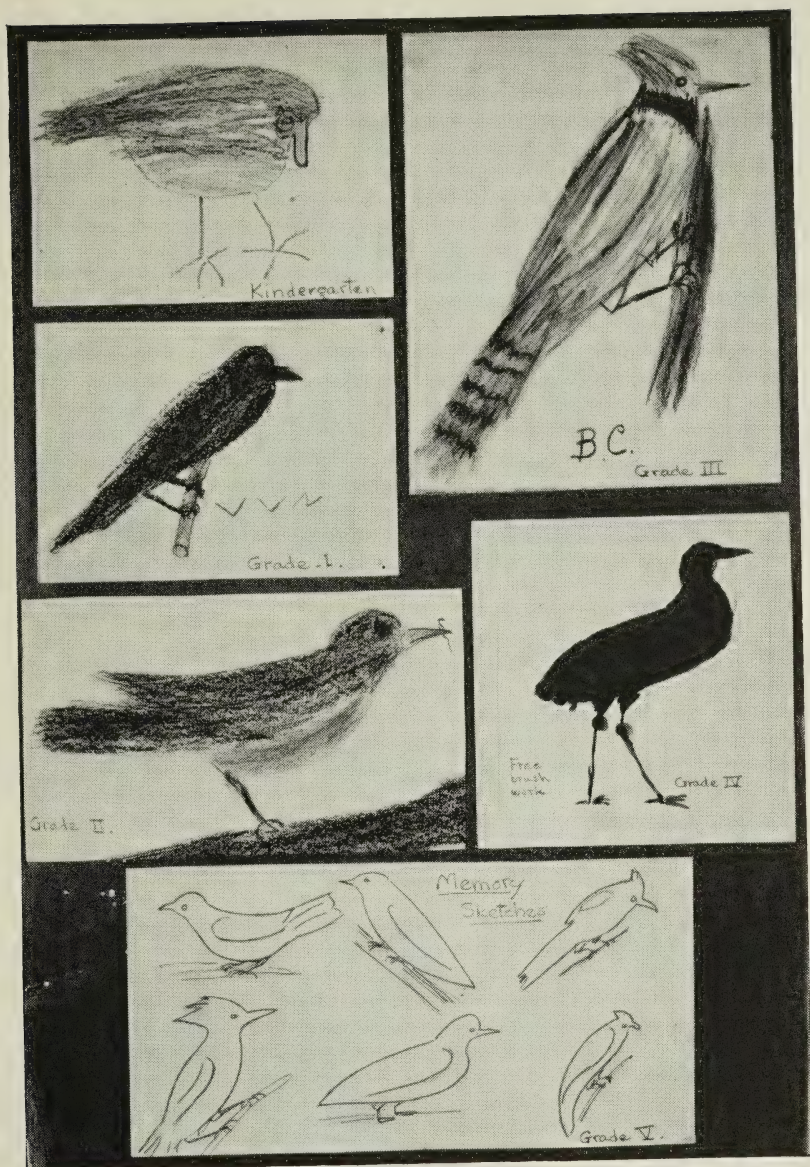


Figure 11. FREEHAND DRAWINGS OF BIRDS BY CHILDREN IN THE KINDERGARTEN THROUGH GRADE FIVE

needles are. The apple tree is spreading and the branches are low. The trunk is gnarled and twisted.

In drawing trees there are several points to remember:

1. The trunk in most cases is larger at the bottom where it grows from the ground; it tapers toward the top.
2. Each limb or branch is always smaller than the one from which it grows.
3. It is important to note the specific angle at which the branches of different trees grow.

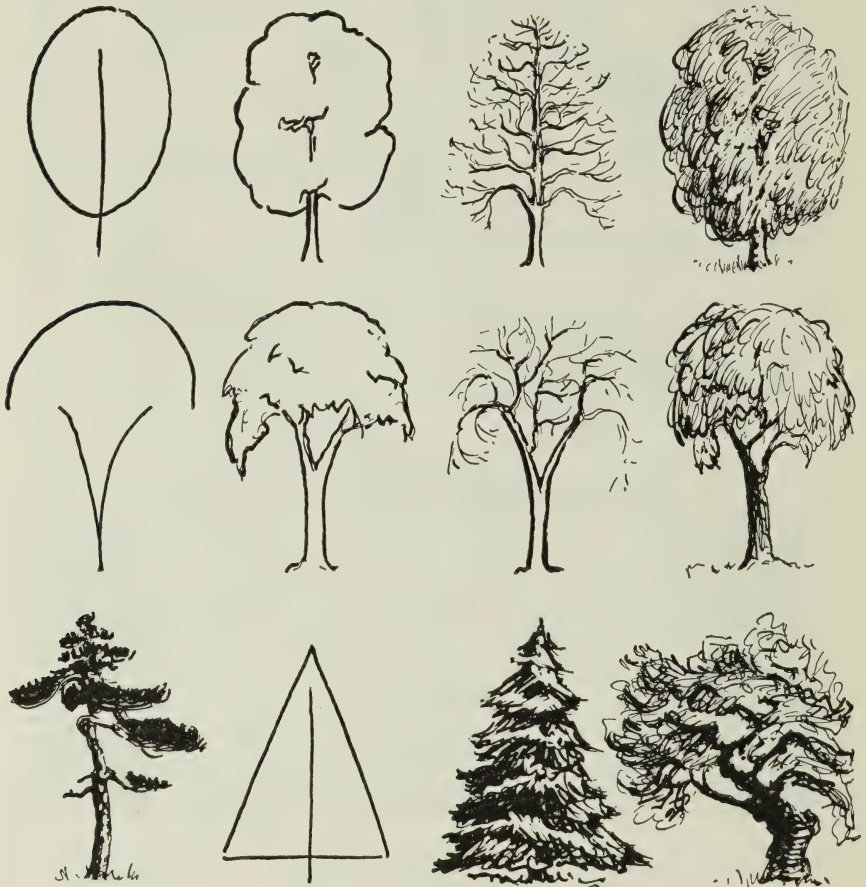


Figure 12. HOW TO DRAW TREES

Draw the elm and maple as they are in winter. (Figure 12) Note that the maple has a main trunk growing up in the center, whereas the elm has a trunk that divides. The structure of the tree should always be borne in mind, even though it is drawn with leaves as in summer. In representing trees with leaves, use a diagonal stroke with crayon.

Houses and churches. The simplest kind of house is represented by a rectangle with a triangular roof. This is the usual symbol drawn by small children. The kindergarten child may draw windows and doors out of proportion, and he will probably feature details such as a doorknob, all of which is normal and as it should be. But as a teacher you should be able to draw one or two types of houses and churches with windows and doors in fairly correct proportions. The usual window is in the proportion of a double square. The amateur nearly always makes windows too wide. Study houses and note where the windows are placed in relation



Figure 13. SIMPLE FORMS FOR HOUSES AND CHURCH

to the door. Draw the fronts of several houses you can see readily. Try to determine the proportions—that is, the relation of the height to the width. Is the general shape a square or a double square? Is the house higher than it is wide? How much?

Draw the front elevation of your church. What are the proportions? How high is the steeple (if it has a steeple) in relation

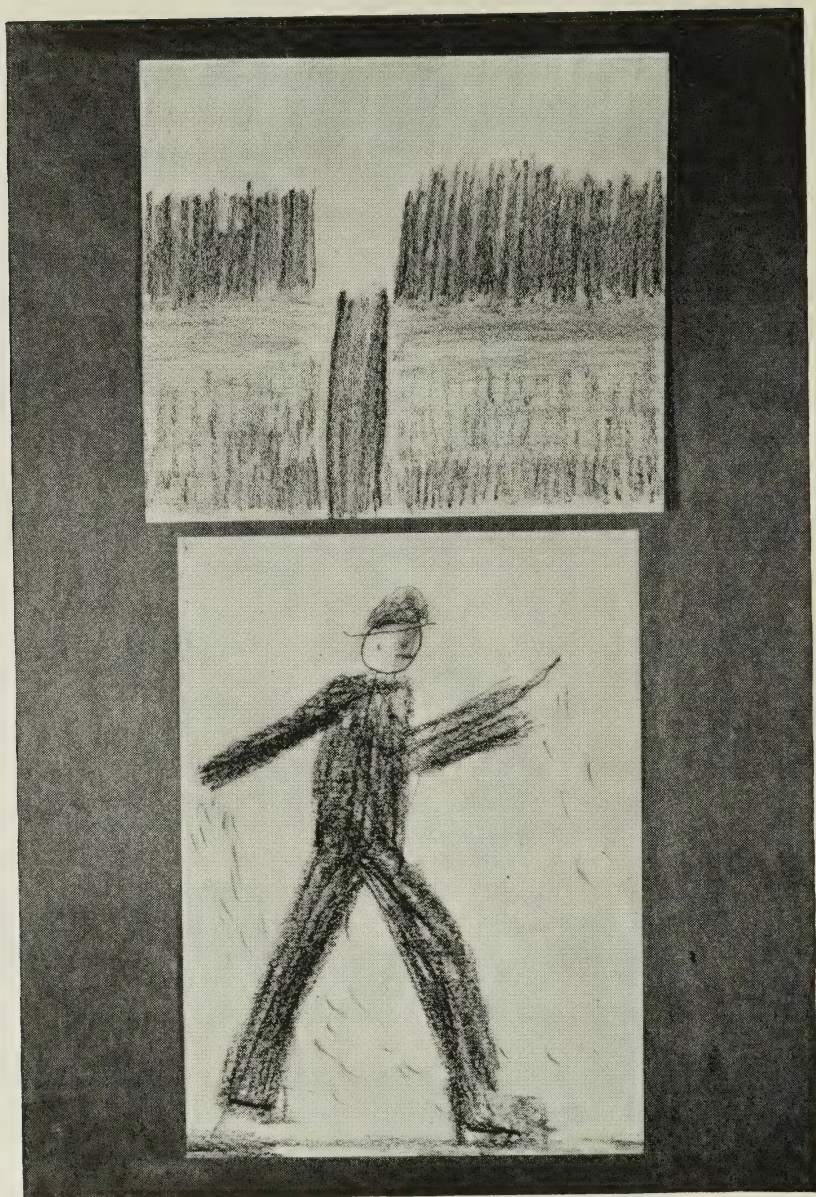


Figure 14. DRAWING OF A GRAINFIELD AND SOWER BY A FIRST GRADE CHILD

to the height of the building? These questions of proportion do not concern kindergarten children, and rarely primary children; but they do concern juniors and older pupils, and certainly they concern you as a teacher. If you already know how to draw, you will be able to draw a house or church in three dimensions—with perspective; this, however, is not necessary. Older children who have been learning perspective in school will draw buildings in the three-dimensional form. Figure 13 illustrates simple house and church forms, drawn in two dimensions.

LANDSCAPE: HOW TO USE CRAYONS .

The sky may be indicated by even strokes of blue, made either horizontally or vertically. As a blue sky is deeper and more violet colored high up at the zenith, make the strokes heavier at the top and add a little violet to your blue. As the sky becomes lighter and slightly greener toward the horizon, make the strokes lighter and add a very little light green. This gradation in value (amount of light or dark) and hue (the color) need not concern the little child, but older children observe these facts and try to indicate them.

Clouds in a sky may be made by leaving white spaces on the paper. Sometimes a thin line of violet or pink will define the shape or shadow side of a cloud. A storm with dark clouds and wind may be represented with black and blue and violet crayons. Let the strokes suggest the direction of the wind.

Mountains and hills are bluer if they are in the distance. Things far away are always bluer and less detailed than things in the foreground. Distant mountains and hills may be represented with smooth strokes of the blue and violet crayons. Sometimes the slant of a hill may be indicated by the direction of the strokes. The grass or sand or whatever is in the foreground of a picture should be strong in color. The warm colors, such as red, orange, yellow, yellow-green are used in the foreground. Cool colors, such as blue, violet, blue-green are used in representing distance. Study the landscape and check this fact.

Draw *grass* in the foreground with strokes which show the direction of growth. Figure 14 shows a grainfield and a sower drawn by a first-grade child.

Water in a landscape, as a rule, reflects the sky, and is therefore the same color as the sky, only slightly more intense. The strokes for water should be horizontal, unless there are waves. Wind, of course, will cause waves and whitecaps and change the color.

Trees, houses, people, or other objects which are important in a picture and help to tell the story, should be strong in color and definite in drawing, so that they become the center of interest in the picture. This is indicated in the crayon drawings made by children in grade one through grade six, shown in Figure 15.

People. The human figure is drawn by children more often than any other form. It is the hardest of all forms to draw, but little children do not worry over this fact, as they have their own symbols for the human figure. Hesitancy about drawing the figure comes in the junior department and later.

One of the best methods for learning to draw the figure is by the use of action lines or "stick figures." Little children draw their people with action lines, as a rule, and this is a good way for adults to learn. As a teacher, you must know how to represent people doing all kinds of things and you must know how to represent people in various costumes.

First, study the proportions of an average person. Notice that the height of the body is divided into four large parts,—the head, the neck to the waist, the waist to the knees, and the knees to the ground. An average adult is about seven heads tall. A child may be three to five heads tall, depending upon his age. Note that the shoulders are wider than the hips; observe where the elbows come in relation to the hips; where the tips of the fingers come in relation to the knees.

1. Draw a stick figure, with correct proportions, standing and facing you as in Figure 16 A. Make all heads egg-shaped or oval.
2. Draw figures walking, running, sitting, kneeling, and doing various things. If you are uncertain as to the position of the arms

and legs and the slant of the body, take the position yourself and see what happens. Your page should be full of figures in all positions as in Figure 17.

Such details as eyes, nose, and mouth need not be indicated unless the figure is large. When facial features are drawn they may be represented in the very simplest way. Note the big divisions of the head and face. (Figure 16 B and C)

3. Thicken the lines with crayon on some of your figures and in this way indicate clothing.

Biblical costumes. Study pictures and read descriptions of the kind of costumes worn by the people in the Bible. You will find that the early shepherd boy wore a tunic, or a simple one-piece garment, made of skins or woven cloth. Sometimes this had a belt. The color was usually brown or white. The headdress was made by wrapping a piece of white cloth around the head in turban fashion. (Figure 16 C) This shepherd's costume is easy to draw. Simply widen the body of your stick figure with the brown crayon. The rich shepherds wore robes over their tunics and their costumes usually came to the ground. The outer robes were of rich colors, sometimes striped. At the time in which Jesus lived, wealthy merchants or shepherds would wear very rich and colorful outer coats. The women wore long, white garments, with belts, and long headdresses.

How to help children draw people. As noted above, children in kindergarten and first and second grades rarely hesitate to include the human figure in a drawing, for they use their own symbols—often stick figures. This they should be allowed to do. The standard of attainment or basis of judgment in these grades is dependent upon whether or not the people they have drawn are really *doing* things. The action is all-important, for that tells the story. At these ages all drawing is illustrative; the child draws in order to tell a story, and his result should be judged upon this basis. He should be encouraged to draw people doing things in his pictures, and if he should hesitate at all (which will rarely be the case) the teacher may show him how to depict people with the action lines.

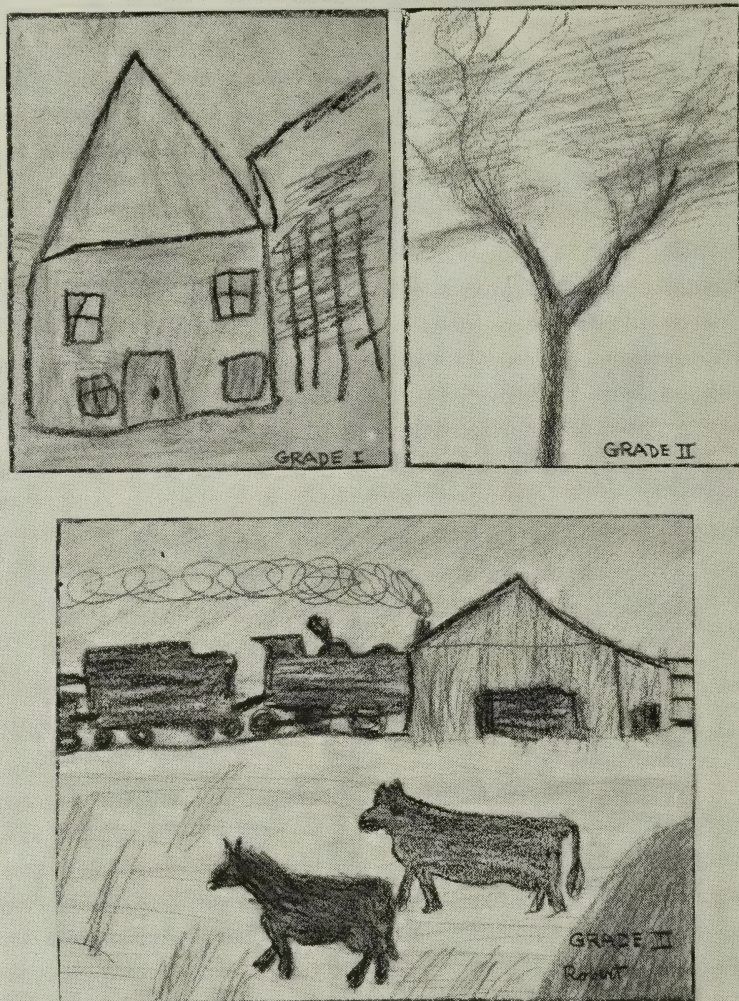
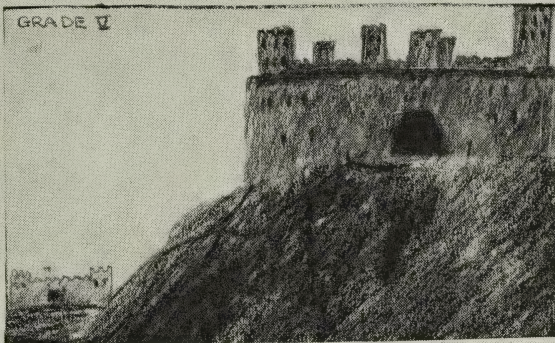


Figure 15. CRAYON DRAWINGS INDICATING PROGRESS MADE



BY CHILDREN IN GRADE ONE THROUGH GRADE SIX

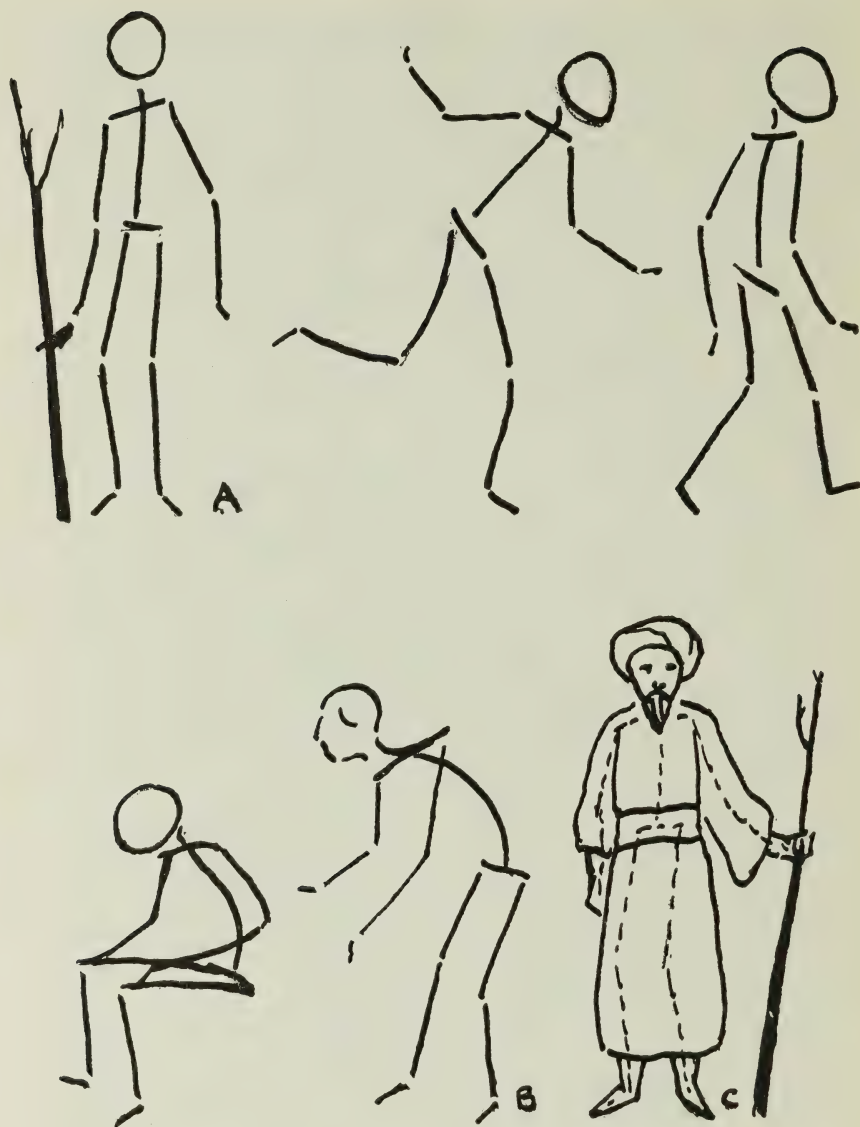


Figure 16. STICK FIGURES

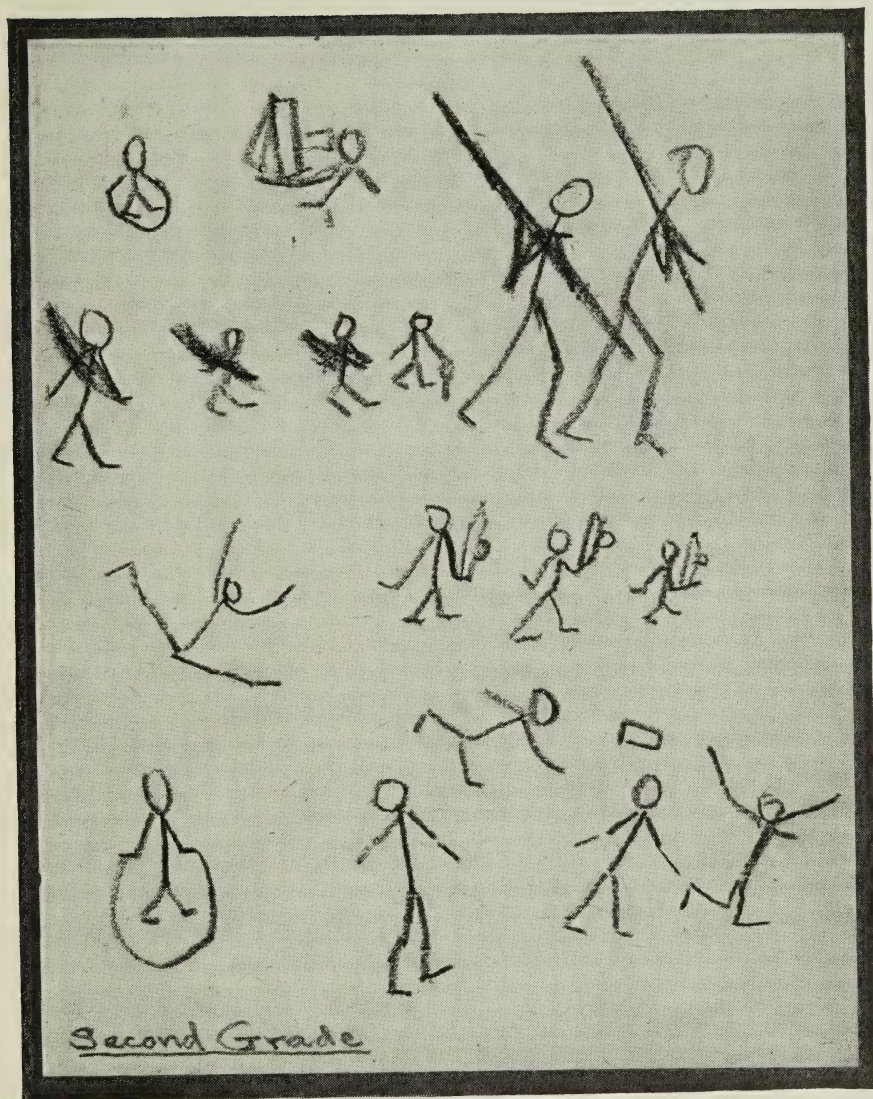


Figure 17. STICK FIGURES DRAWN BY A SECOND GRADE CHILD

In about the third grade, as the child becomes more critical of his own efforts, he may need directed observation as to proportions, and specific help about different positions and action. It is all-important, however, that leaders encourage the utmost freedom of expression. Help given the child should always come in response to a request or because the teacher notes signs of discouragement. Help the child to help himself. This can be done by directed observation or questions. Encourage the children actually to take the positions of the figures they wish to draw. If they do not remember how the legs or arms look when one is running, or walking, or sitting, they quickly visualize these positions if they themselves take the desired poses or observe someone run, or walk, or sit.

METHOD DEPENDS UPON INTERESTS AND CAPABILITIES

The method employed depends upon the purpose as well as upon the interests and capabilities of the child at various ages. We are not training artists, but encouraging the use of drawing as a creative activity only to the extent that it proves an aid in the accomplishment of the aims of religious education.

Children's results at each age-level must be judged by the standard of attainment for that specific age, and not by an adult standard of perfection in drawing.

The *nursery child* is in the "scribble stage." He is primarily interested in moving the crayon over the paper and in the random marks it makes. There is no attempt whatever to get a likeness, but the child will tell you the story which in his mind his drawing represents.

The *kindergarten child* begins to draw symbols to indicate objects. The actual appearance of the object in no way interests him. His main interest is in telling his story through drawing. The teacher, therefore, should accept these symbols and not try to teach him to draw "better" or to "correct" his shape. She should encourage freedom in the activity of drawing, and judge the result as to whether or not the story has been told in the child's

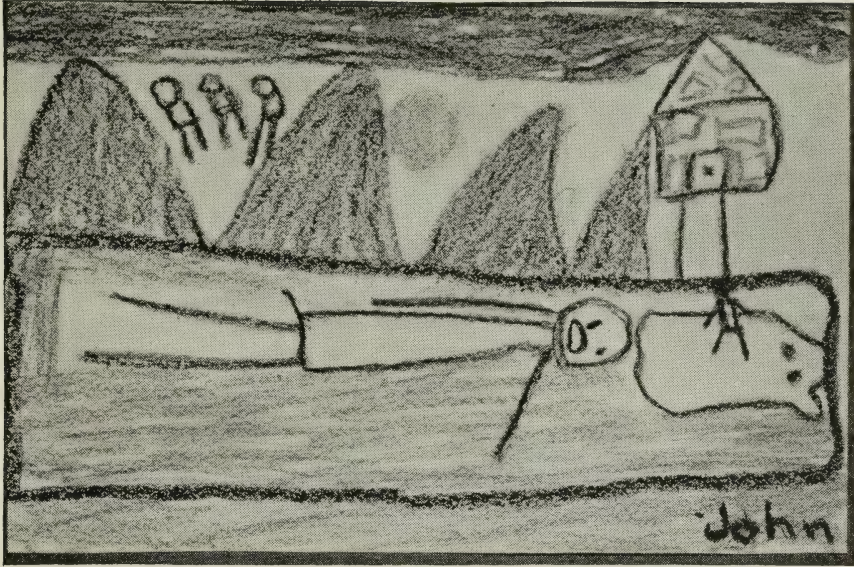


Figure 18. THE GOOD SAMARITAN: A SYMBOLIC DRAWING BY A KINDERGARTEN CHILD

own symbols. Figure 18 shows a drawing by a kindergarten child in which he uses symbols.

The *primary child* begins to draw shapes that look more like the real objects, although symbols are still used. He continues to draw readily and with enthusiasm through the third grade, with his main interest in telling the story. The teacher should encourage the primary child to draw freely, and she should not be disturbed if the results are not artistically good. On the other hand, it is here that she will begin to correct any wrong mental imagery which she detects in the drawings. Now she begins to use drawing for the purpose of imparting information, as well as for creative expression. This informational use of drawing is a part of her teaching method for this age, and if she does not use it in this way she is not accomplishing her purpose and is losing a real opportunity.

The *junior child* is interested in the exact appearance of objects and wants to know how to draw them. He loses interest in

drawing unless he is taught how to make his representation look somewhat like the object. The storytelling interest is not so strong here as the interest in recording exact likeness. This is the period in which the teacher must give the technical help required, and see that the child learns how to draw the forms he needs.

The *junior high boy or girl* should have acquired sufficient skill to enable him (or her) to use drawing freely for illustrative purposes. He is interested in the design or composition and strives to introduce beauty of arrangement or decoration.

WRONG USE OF DRAWING

The teacher who realizes the value of drawing as a creative activity uses it to promote individual interpretation, constructive imagination, and freedom of thought and emotion.

On the other hand, a teacher who does not understand how to use drawing as a creative or educational experience is simply wasting time when she attempts to use it. She may allow it to become mere "busy work," undertaken to fill the time, with no significant purpose. Indeed the use of drawing may involve a purpose, but be so dictated by the teacher that the child has no creative experience connected with it. One of the most common examples of the use of drawing that is meaningless and without value is the coloring of ready-drawn "patterns." These outline pictures are bought, or come as a part of the pupil's material in certain courses of study. Much of this is simply "busy work," but even when it has a relationship to the course of study itself, it is entirely lacking in creativity.

Another example of the use of drawing that has no educational value is the ubiquitous, stereotyped frieze, in which the flowers or birds or whatever the unit may be have been traced and then colored. Tracing as an end in itself has no place in creative drawing. How much lovelier a frieze would be if it represented free drawing and arrangement by the children!

Again, drawing may be misused if it is in no way related to the purpose of the course of study. No matter how creative it may

be in itself, if it is the kind of free expression that carries a child off at a tangent, irrelevant to the unit of study, it is to be avoided. Some teachers, in their loyalty to free expression, allow children to wander in all directions and thus lose in unity and singleness of purpose.

In this connection a word of caution to the teacher is appropriate. A drawing, or any other piece of creative work, is the child's own and presumably represents his best effort. The teacher, therefore, should never work on this herself. When it is necessary to demonstrate some technical point, or to draw for a child, do so on another piece of paper or on the blackboard. Never work on the child's own drawing!

It is also important that the child shall not merely copy the teacher's drawings. Show him how to draw the form, what to look for, and how to proceed. You may even draw it for him on the blackboard. But if you do so, erase your drawing and then let him make his own as a result of the help you have given.

Thus the alert teacher plans to use drawing as an integral part of the church-school curriculum. It is undertaken because of a legitimate motive on the children's part; it is never an end in itself. It is used as a creative experience—an opportunity for the free expression of imagination and emotion, and not as a stereotyped or dictated exercise. It is also used as a specific mode of expression, through which thought and knowledge may be shared with others.

TEACHER TRAINING COURSES SHOULD INCLUDE DRAWING

The majority of teachers have had no specialized training in drawing or painting. They think these are skills that must be left to the artist! It is true, nevertheless, that the majority of teachers would like to draw and paint and would also like to make more use of drawing in their teaching. They constantly say to one who can draw: "I've always longed to draw or paint, but I have no ability. I can't even draw a straight line!"

This reflects a mistaken conception. The trouble lies not in lack

of ability, but in lack of training. Frequently these very same people can play the piano or sing well enough to lead the music in the church school. Most of them have had some musical instruction—enough to give them confidence when working with children. If they had as much—or even half as much—training in drawing, painting, designing, or modeling, they would not feel at a loss or inadequate when these phases of the Fine Arts are needed in their teaching.

It has been demonstrated over and over again that almost any teacher can acquire enough skill in drawing and painting for use in teaching. And in the field of design, which basically involves a knowledge of, and a sensitiveness to, matters of pleasing arrangement and good taste, all can learn.

The trouble lies in the lack of training, rather than in the lack of ability or desire. The solution must come through the inclusion of more courses in leadership education schools, which will give the teacher skill in simple drawing, painting, and design which she can and should use in her teaching.

This does not mean an advanced course in the Fine Arts, nor any effort to make artists. But it does mean a course which includes practice in drawing with pencil, charcoal, and chalk, including the simplest and most common forms that will be of value in church-school teaching, and involving only the simplest principles; experience in the use of water colors, tempera (poster) paints, and even oil paints—to the point where the teacher can know and mix colors, and can paint posters, simple illustrations, do free easel painting, and feel at home in the use of paint before and with children. Such a course should also include familiarity with the principles of good design or arrangement in mounting and spacing, as well as the very simple principles of composition needed in composing a picture. This all develops a sensitiveness and feeling for what is beautiful and in good taste. Through teacher-training courses, these important skills and appreciations can be taught. And our **work with children** will become all the richer and more effective.

III

Painting

THE SPECIAL contribution of painting to free, creative expression lies in its necessarily personal and individual interpretation of ideas and objects. Drawing, of course, may also become a channel for an exceedingly personal interpretation, but this is more true of painting. Painting is not only a means for the recording of the fact, but it is more than that; it indicates how one feels about it. Painting reveals one's innermost soul. The sweeping movements of the brush, the choice and use of color—these reflect the mood, the emotion involved. Even the painting of little children is exceedingly personalized and expressive of what is within themselves. The child chooses a color because he likes that color; it means something to him. It does not bother him to paint a cow vermilion, or a hen bright blue. His paintings register his own sensuous enjoyment of color.

The use of color is satisfying; it is an emotional outlet. The physiological and psychological effect of color plays an important part in all painting. The fact is that certain colors are "hot" or "warm" colors—such as red, yellow-orange, or orange—and that they produce the feeling of activity or adventure, or gaiety, or restlessness within us. Other colors make us feel cool, or calm, or sad, such as the blues, the violets, and the blue-greens. Individuals nearly always unconsciously use certain colors which express their own emotional bent or personality.

Through painting, therefore, one can intimately describe how one feels about things! And through painting also one has an opportunity to express the mystical, the imaginative, and the idealistic.

The unusual freedom which comes through painting is another contribution to the creative process. Big brushes, much paint, and a large paper encourage free, rhythmic arm movements and a simple and straightforward interpretation of ideas and objects. The child is yet to be found who does not love to paint and who does not revel in the manipulation of color.

PAINTING APPROPRIATE FOR CHURCH SCHOOL USE

Water color is the best medium for most of the painting done in the church school. There are two kinds of water color: the opaque and the transparent.

Opaque water colors, which ordinarily come in liquid form in jars, are called "tempera" or "poster" paints. These are different names for the same product. They are appropriate for covering big, flat areas, such as are found on posters or friezes or stage scenery. Because of the ease with which this kind of paint may be used, it is best for easel painting by children in the lower grades. Long-handled brushes in various sizes may be used for this purpose. The colors are strong, pure, opaque, and have enough body substance to give the consistency of cream. One color may be painted over another color which has dried, so that corrections and additions may be made easily, as is done with oil paints. The colors are made lighter by the addition of white paint.

Tempera (or poster) colors may be bought in powdered form also, and the liquid made by adding water. In cases where much paint is desired and large areas are to be covered, the powdered form is recommended. But for ordinary use it is much simpler and more convenient to buy the jars of liquid tempera. They come in sets of standard colors or may be bought separately. Many well-known artists use opaque water colors for painting pictures. This method is called gouache (pronounced gwäsh) painting.

The other kind of water color is known as "transparent." For school use the regular boxes containing eight pans of the semi-moist colors, such as Milton Bradley's Box B.1, are very satisfactory. The pans of color may be bought separately as refills when

needed. A brush comes in the box. Transparent colors may be bought in the dry-cake form and also in tubes; but for general work with children the semi-moist cakes are recommended.

In contrast to the opaque colors, transparent colors are made lighter by the use of water. The whiteness of the paper also lightens the color. It is more difficult to handle the transparent colors than the opaque; the painter must have more skill and be more sure of his intention. For this reason it seems better not to use transparent water colors below the fourth grade. Children in the junior department usually are having enough training in the use of this medium in day school to allow them to paint with confidence in connection with any church-school need.

Oil paints are not recommended for general use in the church school because of the difficulty of managing them. Oil paint *will* get over everything! It cannot be cleaned off with water (as is the case with tempera paint) but must be removed with turpentine, and the whole process of using turpentine is difficult and involved. There are very few painting needs for the elementary school age that would require oil rather than tempera paints. In a few progressive schools little children use oil paints, but for the average Sunday school, unless the teacher is herself quite at home in their use, they would better be avoided.

FINGER PAINTING

Finger painting is especially appropriate for nursery, kindergarten, and primary children, because of the complete bodily freedom involved in its manipulation. The paint comes in liquid form, of a creamy consistency, is nonpoisonous, and will wash off the hands easily. It is applied to the paper directly with the fingers or hands. Small amounts of color are put upon a wet sheet of glazed paper. The child then spreads this over the entire sheet with his fingers, or hands, or even with his arms. It is fun to spread on color in this way, and children derive the same sensuous satisfaction from it that comes through making mud pies. The results are necessarily more or less accidental. One simply "plunges in," dips fingers and

hands into the thick paint, and with any kind of free muscular movements "lets himself go" as he spreads the paint over the paper. The most unexpected designs and effects occur, and some of them may be quite rhythmic and lovely. They are always interesting.

This method of painting was first promoted by Ruth F. Shaw, and was described in detail in her book on this subject. The Shaw Finger Painting Set, No. 3, contains six jars of the liquid paint, each a different color, with twelve sheets of the special glazed paper used for painting, six spatulas for mixing, and directions for using.

Milton Bradley Company carries its own make of finger-paint sets. The paint can be bought in powdered form also, with directions for making the liquid.

With kindergarten children, finger painting offers an opportunity for the free, creative painting in which the interest centers in the activity itself. This activity is a valuable kind of free play and has a place in the church school to the extent that any other form of free play has—but no more than that. Like any other free play, the lack of intent is evident and the results are due to coincidence.

Primary children may use finger painting as they would any other kind of painting—that is, if they have a purpose to accomplish through its use. At this age there may be definite attempts to produce a free, rhythmic design, although the accidental element is bound to enter. Borders, book covers, posters are some of the uses to which finger painting may be put, and there are occasions when illustrations for stories may be tried with finger painting.

Many teachers use finger painting with children of primary age or older because it is an easy method; no skill is involved and the unexpected results are usually interesting and surprising. To be of value in church-school work, however, care must be taken to see that its use is not simply "for the fun of doing it," but that it is undertaken because of some need for that particular form of activity.

RELATION OF PAINTING TO DRAWING

Painting is closely related to drawing. In drawing with crayons the color is applied with crayons, but many of the same principles in regard to color hold true with both crayons and paint. It is evident that much that is discussed in the chapter on drawing is also applicable to painting, and this will not be repeated here.

In general, the character of painting in the lower grades follows that of drawing: great freedom is encouraged, with little help on the technical side. From the fourth grade on, more technical skill is needed, and in these grades the ability to draw assures better results in painting.

PAINTING IN VARIOUS AGE GROUPS

Kindergarten and primary. It is better not to include painting in the nursery class (unless it be finger painting). But we can begin to use it with kindergarten children. The ability to control the medium begins to develop at the kindergarten age; at least, enough control is evident to justify the use of paint. The child's aim in these lower grades is the same as in connection with drawing, namely, the desire to tell a story.

Easel painting is most appropriate at this age. Children should make their paintings on large sheets of paper (newsprint or wrapping paper) and should use big brushes with long handles. The paper should be fastened onto one of the children's regular painting easels (made for that purpose; see Figure 19), or to the blackboard, or even laid on a table. The advantage of the easel is that the paper can be inclined slightly, rather than remain completely vertical as on a wall, or flat as on a table. Liquid tempera paints (poster paints) are to be recommended. Usually nine colors are needed—red, blue, yellow, orange, green, violet, brown, black, and white. A separate brush should be used with each color; several glasses of water (paper cups or mayonnaise jars) will be needed for washing brushes, and also a few saucers or paper cups in which colors may be mixed.

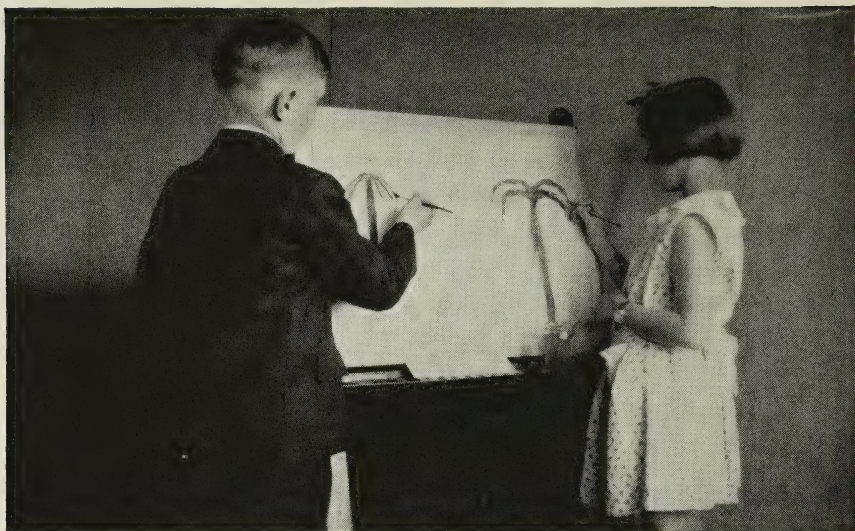


Figure 19. THIRD GRADE CHILDREN PAINTING AT EASEL

In the kindergarten, children will use all colors without hesitancy. They will not need help. In fact, the only help given should be in the form of suggestions as to better management of the paint—how to keep it from running where it should not go, how to get enough color, how to avoid getting too much color, how to wash and care for the brushes, and how to clean up afterwards! All this can be learned in the kindergarten; this is the time to start right habits in connection with painting. Figure 20 shows children painting at their easels in a kindergarten in Kyoto, Japan.

The test as to the success of any painting result lies in the satisfaction the child feels in having accomplished his purpose in telling what he set out to tell. The “right” colors will not be used; the shape of objects will not be “correct,” but the teacher is not to be disturbed! She will appreciate the charm and evident feeling in these kindergarten paintings, and know that her purpose has been accomplished.

The paintings of primary children should be characterized by the same freedom and evident joy in execution as are found in the kindergarten. As children progress in their ability to draw the

forms they need, these forms will become obvious in their paintings. They should be encouraged to draw with the brush directly on the paper, rather than to draw first with pencil or crayon and then fill in the outline with paint. This method of free-brush drawing ensures the freedom and spontaneous character of primary paintings. The paintings should be done on large pieces of paper, such as sheets of newsprint. The same big brushes and an easel should be used as in the kindergarten. It is in this department that children learn to make colors by mixing two or three together. In all probability they will have learned to do this in day school; but if not, they can experiment to find out that yellow and blue make green; that red and yellow make orange; that blue and red make violet; and that by mixing red, blue, and yellow together they can make various shades of brown or gray. These experiments will make them more discriminating as to the color used and enable them to produce more exactly the colors they desire in their pictures.

It is here that the teacher will probably need to help with cer-



Figure 20. EASEL PAINTING IN A KINDERGARTEN, KYOTO, JAPAN



Figure 21. A DESERT SCENE PAINTED BY A THIRD GRADE GROUP

tain technical problems in the management of paint. When difficulties or discouragements arise she should show how to make a *flat wash* (Figure 25), such as is needed for a sky, or sand, or grass, or water. And she should be able to demonstrate how to make a *graded wash*—that is, one that starts with strong color and fades out as it is put on, such as a sky that is deep blue at the top and becomes lighter as it nears the horizon. The children should learn that white paint or water added to a color will make it lighter, and that the addition of black or some other dark color will make it darker. Dark blue added to green will produce a dark blue-green.

Painting in the primary department may be used for illustrations connected with stories; for decorations in the room; for posters; for scenes in a moving picture; and for similar projects. Figures 21 and 23 present a desert scene and a free-brush drawing made by third-grade children.

Junior and junior high. In these departments the small boxes of transparent water colors may be used as well as the tempera paints. Children are probably accustomed to these in day school, but even if they have not had the experience, the church-school teacher may well introduce the regulation water-color boxes here. These boys and girls have the muscular control and the technical skill to manage transparent water color for most of their purposes. They will have need for smaller pictures and finer work, perhaps as illustrations for books which they are making, or for the cover design. They will also find use for the liquid tempera paint in connection with large posters and charts or maps or murals for the wall. Figure 22 reproduces an interesting street scene painted by a fourth-grade group.

From the fourth grade on, the desire to draw the object with the pencil or crayon before painting it will be increasingly evident. This is as it should be, for now there is more interest in exact likeness. Where free-brush drawing is continued with satisfaction, however, encourage it. But where there is the desire for better drawing, let the child take time to learn to draw the form first, then plan his picture with pencil or crayon. The arrangement

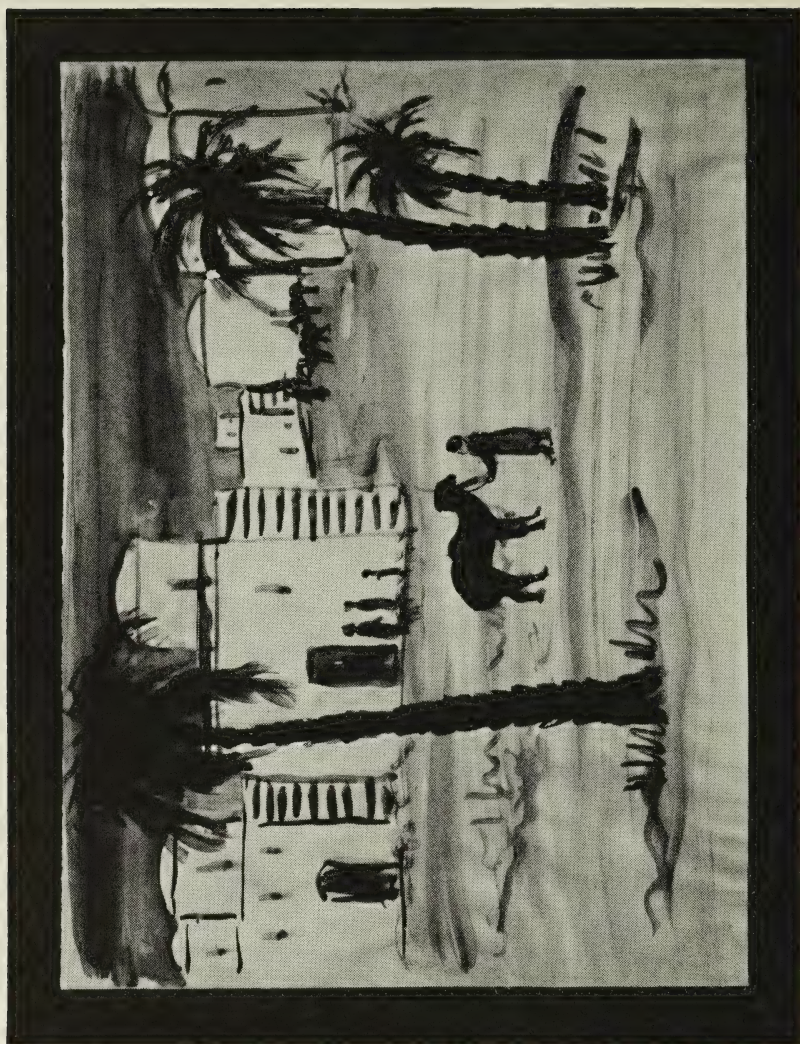


Figure 22. A STREET SCENE PAINTED BY A FOURTH GRADE GROUP



Figure 23. A CAMEL: FREE BRUSH DRAWING BY A THIRD GRADE CHILD

and drawing of objects in his picture should be done with care and thought before painting, if the result is to be a mural or illustration which will have permanent value as a thing of beauty.

In these upper grades the amount of creativity in a painting project depends entirely upon the teacher's definite plan for working it out with the children. She must see to it that they are free to decide and express themselves, yet gain enough in technique so that they will be satisfied and proud of their achieve-



Figure 24. A MURAL PAINTED AS A COMMUNITY ENTERPRISE BY A GROUP OF JUNIOR CHILDREN

ment. The result must reflect *their* creative effort, but it must also represent sufficient skill and artistic merit to command admiration and respect.

Figure 24 is a reproduction of a mural which a group of junior children painted as a community enterprise. The method which was used is described here in detail because it suggests an approach to similar problems. This will indicate the careful planning of the teacher before the group work was begun. Every step in the method had a definite reason behind it, and contributed in making this creative experience one through which there was steady growth and a realization of satisfactory accomplishment on the part of the participants.

Sometimes a teacher has the mistaken idea that no planning on her part is necessary in connection with such a project—that the children will just go ahead with it by themselves. It is because of this attitude that we find so much work mediocre, inartistic, and amateurish, and unsatisfactory both to children and to teachers. In the younger grades the children will “just go ahead with it by themselves.” They are much more sure of what they want to do than they will be later, and much less critical of their results. With juniors it is different; they must feel that what they do represents their best effort, and they want to know how to accomplish this. The teacher should plan to increase their skill, but also should allow for creativity on their part.

HOW A MURAL WAS PAINTED IN A JUNIOR DEPARTMENT

1. The children decided what they wanted to do. They were talking about the way in which the early Hebrew shepherds passed on their history and folk tales; how they would gather around the sheik at the end of the day and listen to his stories. They spoke of what a peaceful and lovely picture that scene would make, and decided to paint such a picture as a mural for the walls of their room. They would make one large mural on which all could work. They knew that a mural is a kind of picture which is a decoration for the wall, and that it is often painted di-

rectly on the wall, or on canvas cemented to the wall; they also knew that the design and color in a mural must be beautiful because it would be looked at and enjoyed for a long time.

2. The scene was vividly described and the story discussed. This step is important. The children should have a vivid mental picture of the scene to be painted. They recalled the old grandfather, or sheik, sitting on a rug in front of his tent. It was evening; the sky was darkening, but with the faint evening glow at the horizon. The fire on which the evening meal had been cooked was burning brightly and various members of the family were gathered around, all listening to the old man. There were women, mothers with babies in their arms, young men and old, boys and girls.

3. The items to be included in the picture were listed on the blackboard. The list was: people, tent, palm trees, rug, sky, fire, sand, distant hills.

4. Each child closed his eyes and saw in imagination the picture as he thought it ought to be.

5. Then each one drew a sketch in crayon on Manila paper. These were not finished sketches, but carried out just far enough to show each child's plan and concept for the mural.

6. A constructive criticism of these sketches was held. The good points in each were noted by both teacher and children. They all agreed upon those points which they would like to include in their final painting. This helped them to decide upon an arrangement which might be used.

7. Their arrangement of the scene was then dramatized. Children grouped themselves as they wanted the figures to be arranged in the picture. One child sat cross-legged as the sheik would be sitting, and others were grouped around him. These positions were changed until the grouping was satisfactory to all.

8. A composite sketch was then made on the blackboard with chalk. This was the exact size the mural was to be. Each child contributed something to this sketch, and together they worked out the final arrangement of the figures, as they had decided in their dramatization. The question was asked, "Have we told the

one story we set out to tell?" If unnecessary things had been put in, or if the point of the mural was not clear, this was the time to make corrections. The few simple principles of pleasing arrangement which were brought out here were these:

Every good picture or mural has a "center of interest." The old sheik telling the stories is the "center of interest" in this painting.

The "center of interest" is always placed *near* the center of the picture but never exactly *in* the center. The sheik was placed just left of center.

There must be nothing in the picture which does not help to bring out or reinforce the one idea which is to be presented. No extraneous or unnecessary objects should be included. An analysis of the elements in the sketch brought out the fact that besides the sheik, there must be people grouped around in attitudes of listening; and that palm trees, tent, fire, sunset, and costumes on the figures must indicate who these people are, where they live, the time of day, and what is happening. These points were developed through group discussion and an examination of good pictures.

9. It was decided that the final mural would be painted with poster paints on brown wrapping paper, about three by four feet in area.

10. Each child chose the figure he wanted to draw for the final painting. In the blackboard sketch they had agreed upon the approximate size of the main figure, the sheik. As the other figures must be in proportion to this one, each child cut a rectangle of wrapping paper the proportion and size he thought his particular figure should be. Then he drew the figure to fit into the rectangle. White chalk was used for these drawings, but pencil or crayon could have been used just as well.

11. The drawings were then transferred onto the final paper in the arrangement indicated on the blackboard sketch. This transferring was accomplished by covering the back of each drawing with white chalk (soft pencil or charcoal could just as well have been used). Then, after placing the drawing in its right position

on the final paper, the children went over the outline with a pencil. The white chalk acted like carbon paper, and thus the figure was transferred. Chalk was used because it works readily into the paint, and leaves no hard outline. Often the lines of the figure have to be strengthened after they are transferred.

12. Volunteers drew the other objects in the picture directly on the final paper. One drew the tent behind the sheik; another drew the two palm trees; still another the horizon line showing the distant hills. A criticism of the final composition was held at this stage, and it was compared carefully with the blackboard sketch.

13. Colors were now discussed. The children studied authentic pictures and descriptions in order to find out what colors would be correct for that time and appropriate for the environment of those early Hebrew shepherds. They knew that the costumes were of woven cloth dyed with vegetable dyes; that most of the garments were white, sometimes with colored coats or belts. They decided that because the sheik was the most important person, or the center of interest, they would paint a dark, rich red-purple robe over his white tunic. For the other costumes colors were chosen which they thought would be harmonious in the mural. Care was taken to have the strong colors in the foreground. The background colors needed to be grayer and lighter in order to give the impression of distance.

At this point the teacher showed how to put on colors strong and bright, or light and gray. On another paper she demonstrated how to make the sky so that it would look like evening, and yet not be as strong a blue as that on one of the costumes in the foreground. When the question came up about painting the palm tree or the tent, she was ready to give the technical help needed; but she always demonstrated on another paper, rather than on the children's work.

14. Each child painted one figure, and also some other part of the mural. At times two children could work together on that painting. But all were so interested and felt responsibility for the final outcome so strongly, that they were watching with appraising eyes when they were not actually painting. At this point they

learned that one of the differences between a mural and a picture lies in the way in which the paint is applied. Usually the mural is painted with flat tones, somewhat like a poster. The children painted theirs in this way.

15. The final criticism gave opportunity for last-minute corrections. When all was finished, such questions as the following were asked:

Does our mural tell the story we wanted to tell?

Is it strong enough in color and design to be seen across the room?

Is it beautiful?

Are there any minor improvements we can make now?

16. The finishing touches were added by the children, and not by the teacher. The finished mural was now ready to be fastened onto the wall in the space intended. Mounting it first on a large sheet of gray cardboard gave the effect of a flat frame.

HOW THE TEACHER MAY LEARN TO USE PAINTS

If you have had no experience in painting, try to follow the suggestions given here.

Materials you will need. You will need some large sheets of newsprint or white or Manila paper; a set of tempera (poster) paints; two long-handled brushes (the kind especially made for children's easel painting), Numbers 1 and 7; water in a jar; clean rags; a saucer or two for mixing colors; and a few sticks or spatulas for stirring colors in the jars.

Care of the paint. Keep the paint in each jar clean by never putting into it a brush or stick which has been used in some other color. Keep the covers on the jars when you are not painting so that the water does not evaporate. Dip paint out of a jar with a clean brush or spatula. If you need more water in your color, or if you wish to add another color to it, mix in a saucer or an empty jar.

Care of brushes. Use a rag to absorb the superfluous water in the brush. Do not shake water from the brush onto the floor. Wash

your brush after using, so that every bit of color is out of it. This is particularly necessary if the same brush is used for different colors.

Here are a number of problems that will help you in learning to paint.

Problem I: A flat wash. A flat wash is a painted area in which the paint is of the same consistency throughout, with no streaks or gradations of lightness or darkness. Try to make a flat wash such as you would need for a sky. Mix water with a little blue paint, then roll the larger brush over in this thin blue until it is as full as you can get it. Paint a horizontal line across your paper, as wide as the brush will make it—perhaps an inch. Incline the paper so that the line of paint will have heavy liquid at the bottom of it. Dip the brush again into your paint mixture and paint another strip across the paper, making it touch the wet strip just painted. Keep on down the paper with several strips of blue. The wash will be “flat” if you have not allowed a strip to dry before painting on the one next below, and if you have succeeded in getting about the same amount of paint into your brush each time. Try to make flat washes with various colors. Do not give up if your first wash is not “flat”; try again! See Figure 25.

Problem II: A graded wash. Paint one wide strip of deep blue across the paper. Add more water to the color each time you paint across. This will give the effect of a deep sky at the top which fades out until it is quite pale at the bottom or as it approaches the horizon. Try graded washes with other colors. See Figure 25.

Problem III: Mixing colors. Mix together equal amounts of two colors such as red and yellow in a mixing pan. Orange will result. Try to make orange on your paper by floating some red into a wash of yellow while the latter is still wet. Try mixing blue and red, and blue and yellow. Note that the orange, violet, and green which you make are not as strong as these same colors when they come ready for use in the little jars; but they are soft and pleasing colors, and ones that you will want to use at times.

Problem IV: Light and dark colors. Make a patch of each of the six spectrum colors (red, orange, yellow, green, blue, violet) as *light* as you can get it by just adding water. Now do the same thing

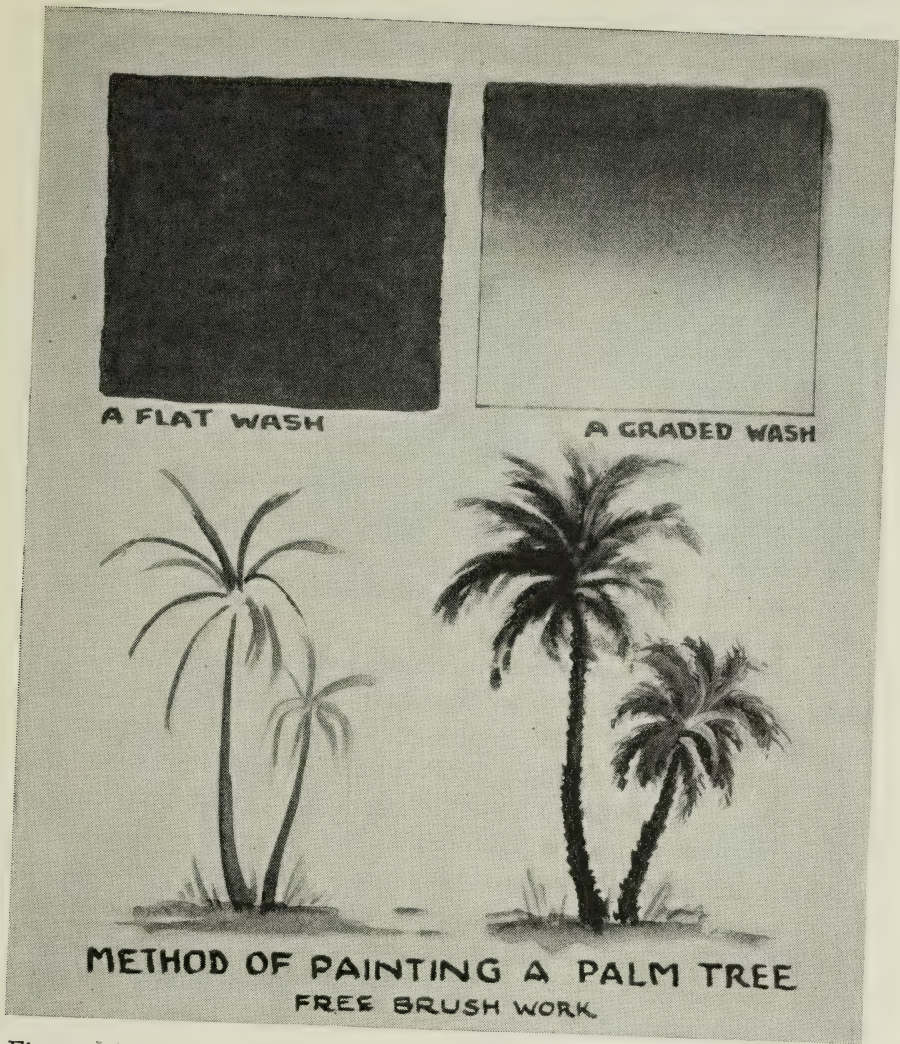


Figure 25. HOW TO MAKE A FLAT WASH; A GRADED WASH; HOW TO PAINT A PALM TREE

by just adding white paint. The effect is quite different. Sometimes you will want to use water, at other times white paint.

Make a patch of each color as *dark* as you can make it (and still retain the color) by adding black. Note that black changes yellow to olive-green and orange to brown. Make brown by mixing red, blue, and yellow together. You may have to keep experimenting with different amounts of each color until you succeed.

Problem V: The influence of one color on another. Add yellow and white and a little orange to green. You should then have a light yellow-green that is slightly warm because of the orange. Add blue and black to green. With this warm, light yellow-green, and the dark, cool blue-green you can paint a tree in sun and shadow.

Try to make a deep red-violet by adding a little red to violet. Make a light blue-violet, by adding a little white and blue to violet. Now try to make a pale bluish-green; a pale greenish-blue. Continue to mix different amounts of colors together, and add sometimes black and sometimes white. Try to match various colors around you.

Problem VI: Painting familiar forms. Paint trees and other forms which you know how to draw. Paint a palm tree (being sure that you can draw it first). See Figure 25. Paint a maple tree, an elm tree, a pine tree. See Figure 26. Paint any animal forms you can draw. These may be drawn with the brush just as with a crayon or pencil.

There are many other problems you can set for yourself for experimentation. The only way to learn to paint is to keep on doing it. Do not be timid about it but try these experiments. Learn to control tempera paints so that you can use them with confidence. Soon you will know just how much water to use, how much paint to take, and what to do when you want to make certain colors.

Transparent water colors. The boxes of semi-moist transparent water colors which are used in the upper grades contain the six spectrum colors, together with brown and black. The same prob-

lems described above should be tried out with these paints, with the exception of adding white. White is never added to transparent colors to lighten them. Water and the white background of the paper lighten the color. As a teacher, experiment with both the tempera and the transparent colors. You will find that the latter are more tricky and difficult to manage, and you will see why they



Figure 26. FREE BRUSH PAINTING OF TREES

are not as appropriate for the lower grades as tempera paints. In your experiments with transparent colors, use white drawing paper (which will "take" water color) and paint smaller pictures as well as large ones.

In all of your painting, do very little drawing with pencil. If possible draw directly with your brush. Indicate your plan with a very few lines; then try to put in your color, drawing further with the brush. This will give freedom and life to what you do, even if the shapes of things are not exact. This same principle should be followed by the children.

Two methods of applying paint. Some illustrations are painted by covering every form and space with solid washes of color. (Figure 21) Others are painted with brush drawing, so that the effect is that of colored drawings, more like outlines, with much white paper showing through. (Figure 23) This method of brush drawing is spoken of as calligraphy. Little children's paintings

are naturally more calligraphic. An effective result comes with the combination of the two methods—flat washes with brush drawings over them to emphasize and distinguish forms. (Figure 22)

As a teacher, try both methods. With children, encourage whichever method comes naturally. Each child will work out his own approach.

IV

Lettering

THE ABILITY to letter, and to letter *well*, is a great asset to any teacher, whether in day school or in church school. Her teaching program includes innumerable opportunities for lettering; she needs to be able to do it quickly and with the confidence that she is doing it correctly. She has need for blackboard lettering, for making posters and charts, signs and labels; and she must know how to help the children in their constant use of lettering.

LETTERING IS A NECESSARY TOOL IN MANY FORMS OF CREATIVE WORK

It is just as important for children to know how to letter well as it is for the teacher. They need lettering in connection with almost every project they undertake. The act of lettering, by itself, is not a creative activity, obviously; it is a needed tool, however, which should be mastered because it is used with activities which are creative. It may seem that the procedure suggested for cutting or drawing letters is formal, dictated, and non-creative. It remains true, however, that just as a child must learn the multiplication tables and the alphabet, so he is better equipped to create if he has some specific and fundamental skills. Lettering belongs in this category.

This chapter discusses lettering, primarily as it relates to the needs of the church school and the church-school teacher; there is no attempt to treat the subject fully, for such treatment is unnecessary to the purpose of this book. Those who are particularly

interested in knowing more about lettering, and how to letter with greater skill, will find many helpful books and pamphlets on the subject at any educational supply company.

LETTERING SHOULD ALWAYS BE WELL DONE

We may not take many liberties with letters. There are right ways and wrong ways of making them. Letters that are beautiful and in good taste have certain definite proportions and characteristics. Any piece of lettering is worthy of being well done. Those who know a few of the elementary rules of good lettering and spacing, and can make the letters of the simplest, single-line alphabet with pleasing proportions, need not be afraid to undertake any ordinary problem involving lettering.

Those who do not know how to letter perpetrate many atrocities through their ignorance. How often do we see such mistakes as these: a capital I that is dotted; an N with the diagonal line slanting the wrong way; capitals and small letters mixed within a word; the thin and thick parts of letters in the wrong places; letters from two different types of alphabet used together inappropriately; serifs (the short line at the top and bottom of letters) put on a capital I when the other letters do not have serifs on them! It is just as offensive and as much in bad taste to make these errors in lettering as it is to make mistakes in English or to show bad manners in eating.

Another mistake frequently made is to refer to lettering as "printing." We letter by hand; printing is done with the printing press.

LEARN HOW TO MAKE GOOD LETTERS

This applies to teachers and to children alike. Before you use letters you should know how to make them. As a teacher, you will learn how to make all the letters in the simplest, single-line alphabet so that you can draw them correctly from memory at any time.

Children below the third grade need only certain letters and should be taught how to make them as the need arises. Sometimes during the third grade, and certainly in the fourth grade, there are needs enough to justify taking time to teach these children to make the entire alphabet. Each child should make his own sheet of letters, which he can keep for reference.

There are many types and styles of letters. You should be familiar with the styles in common use and should be able to make one or two of the alphabets from memory. You should also have illustrations of other good alphabets to which you can refer in case you want to use other types of letters.

The most important thing to remember is that, in general, styles must not be mixed in any one piece of lettering. Choose the type of alphabet you wish to use and make all your letters from that alphabet.

Almost every alphabet has capitals or "upper-case" letters, and small or "lower-case" letters. Learn to make both correctly so that you will not make the mistake of mixing capitals and lower-case letters within a single word.

In this chapter the alphabets are given which will be most useful to the church-school teacher.

The single-line letter is the simplest and easiest to learn to make. The lines of the letters are made with single strokes—all of the same thickness. The alphabet made up of these letters is often called the "single-stroke alphabet." An example of this alphabet is seen in Figure 27. These letters were made with the single strokes of a soft, wide pencil. The forms and proportions are basic, in that if you know these you can easily make block letters and other variations. These letters are best for blackboard lettering and other quick and free work. Every teacher should know how to make them correctly—and also every child.

As you practice drawing these letters, note the following points:

There should be guidelines for the tops and bottoms so that they will all be the same height. The letters must touch the guidelines.

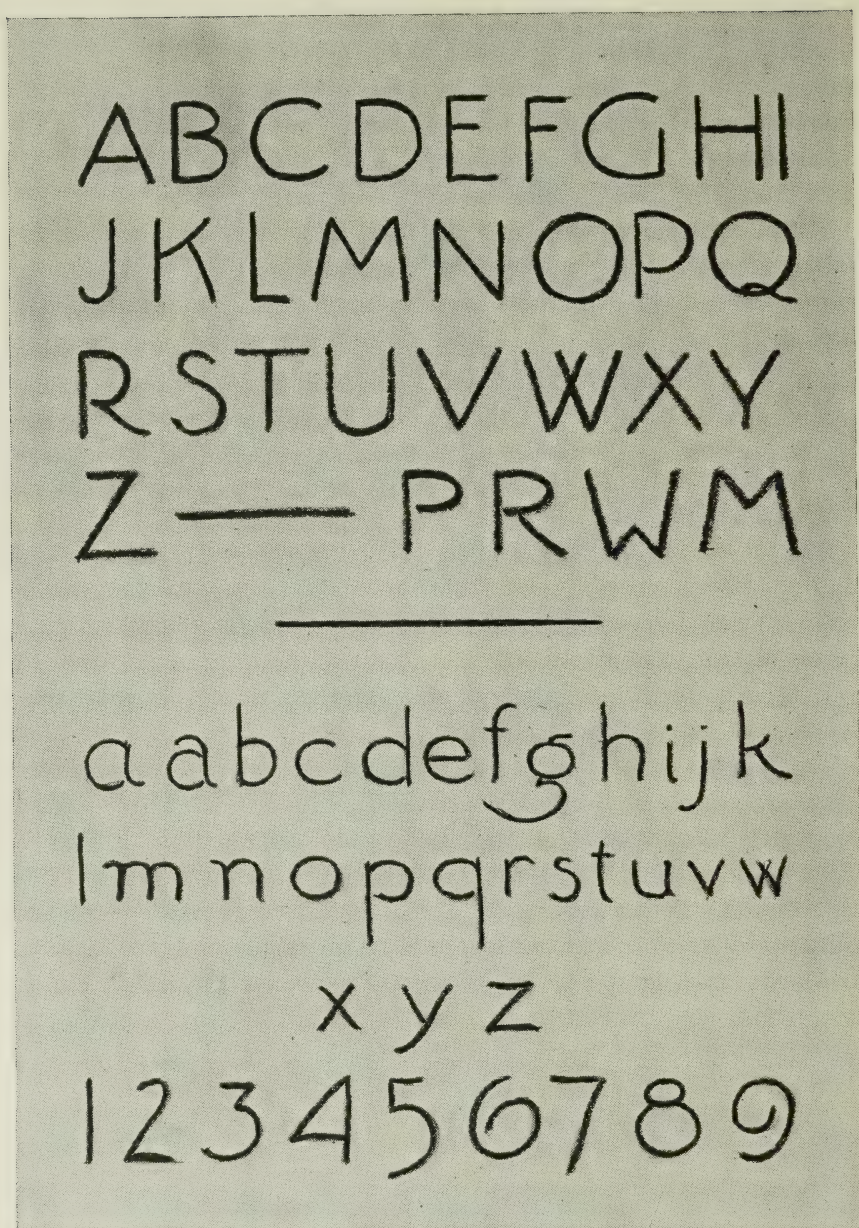


Figure 27. THE SINGLE STROKE ALPHABET

No letter is divided exactly in half; the crossbars come either just above the center, or just below it. Every letter must seem balanced and not topheavy.

A is like V, and neither letter is very wide. Care must be taken to see that the points (the top of A and the bottom of V) are in the center, between the two sides; otherwise the letter will tip.

B always has the larger part at the bottom, to keep it from being topheavy.

C,G,D,O,Q are built upon the circle. In quick lettering the ellipse is used, but the circle is more interesting and beautiful in a group of letters. The characteristic essential to G is the vertical line which meets the curve to form an angle. This type of G should have no horizontal line over the vertical. Such a line is in the nature of a serif, and should only be used when other serifs are used.

E,F,H,K,P,R,S are not wide letters. It is particularly unpleasant when E and F are too wide. They then seem to be pushing other letters away.

The narrowest letters are I,J,L,T.

S is made by first drawing a double circle, the smaller one at the top, as in the number 8.

U, like V, should not be too wide a letter; otherwise it will seem to separate the other letters in the word.

M and W are usually wider than the other letters. It is easy to compress them, however, and straighten the sides when space is lacking.

Sometimes the P,R,M,Y, have the small part at the top. This is a matter of individual taste. But if you decide to use the R with the division above the center, then the P,M,Y should conform. The W, of course, would be the reverse of M. See Figure 27.

Z is an N turned on its side. Note that the crossline in the N comes from top left to bottom right.

The lower-case letters of this single-line alphabet are nearly all made with vertical lines and parts of the circle. The "a" may be made with either of the two forms shown in Figure 27. A

little practice with these lower-case letters will give speed and a beautiful result. This is the basis for the manuscript writing which is taught in some progressive schools; the letters are made in the same way, placed close together in a word, often with a free swinging line from one letter to another, which appears to join them.

When capitals and lower case are used together, the height of the capitals is the same as the height of the stem (vertical) of the lower case b or h or l.

Variations may be made in this single-line alphabet, if the relative proportions are kept. In some cases all the letters may be

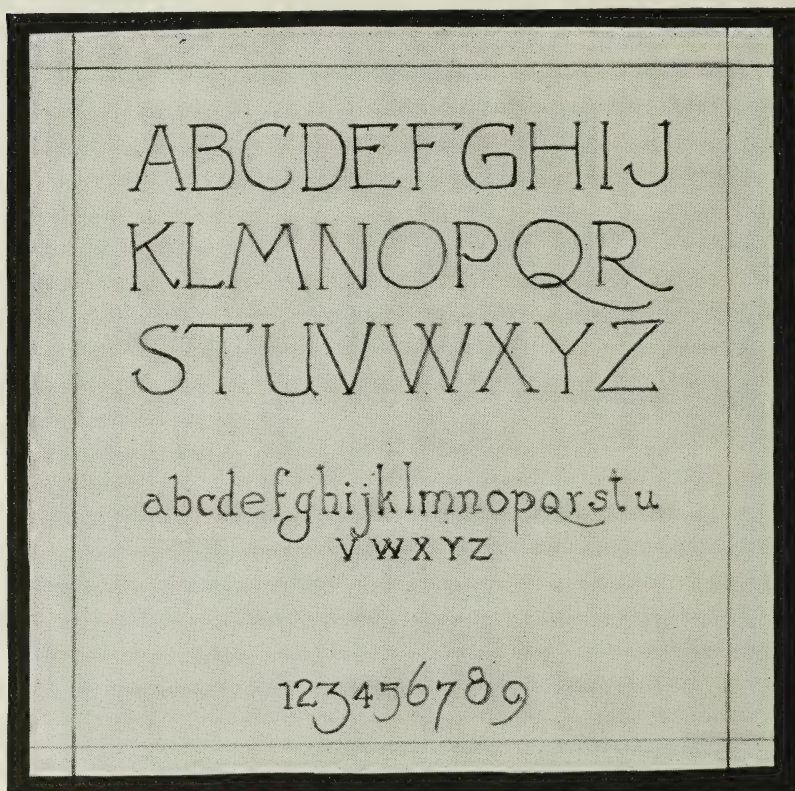


Figure 28. LETTERS WITH SERIFS DRAWN BY AN EIGHTH GRADE CHILD



Figure 29. BLOCK LETTERS MADE BY SIXTH GRADE CHILDREN

elongated; in some cases they may be widened. See Figure 31. They may become more decorative by the addition of little marks at the ends of the lines. These marks are called serifs. If serifs are used on the capitals, of course they should also be used on the lower-case letters. Figure 28 is an example of the use of serifs on a single-line alphabet drawn by an eighth-grade child. Block or poster letters may be made by doubling the lines of these letters, all of which should be the same in thickness. Figure 29 illustrates this.

The Old Roman alphabet is considered our standard for perfection in lettering. The forms and proportions are the most subtle and lovely of all letters. The most beautiful capitals are found in inscriptions carved in stone and executed during the Italian Renaissance, in the sixteenth century. As almost all other kinds of alphabets are derived from these Old Roman capitals, it is important that the teacher be able to recognize them and know something about their history and structure.

The alphabet with which we are most familiar today is what we call the "Modern Roman," and is only a slight variation of the Old Roman. The essential characteristics are the same, but the proportions and curves are not quite as refined as those in the original Old Roman. The majority of our newspapers, magazines, books, and general reading matter are printed in modern Roman type; the Old Roman is used in much of the finer and more artistic printing and in the best examples of hand lettering.

The classic Roman letters were probably inspired by the hand-lettered manuscripts of the Middle Ages. The medieval scribes wrote with soft reed pens, sharpened to a chisel-point. These pens were held vertically so that as the letters were written the width of the lines varied; the upward strokes became thin lines, the downward strokes became thick lines, and the crossbars were thin. As the A was written with an upstroke, a downstroke, and then a crossbar, the result was that the left side was a thin line, the right a thick line, and the crossbar thin.

This matter of thin and thick lines is one of the main characteristics of the Roman alphabet. The lines that are thin and those that are thick never vary in any Roman letter, whether Old or Modern. It is extremely important to know which lines are thin and which are thick. One of the worst mistakes in lettering is to make the wrong line thin or thick! Fortunately there is a system which will help you to remember. If you will think of how the letter was originally written with the reed pen, you can generally determine which strokes were upstrokes, and thus thin, and which were downstrokes, and thus thick.

The second important characteristic of the Roman letters is the *serif* at the ends of the strokes. This is the short line attached to the end of the stroke by slightly curved lines. In the Old Roman letter these serifs are delicately drawn and attached with subtle curves; in our modern adaptation, such as we find in most newspaper type, the serifs are heavier and the general proportions not so pleasing.

As a teacher you may never need to use the Roman letters in your own work, because they are difficult to draw correctly and

cannot be drawn quickly. You will probably use the single-line letter and the block poster letter (both of which are derived from the Roman), since these can be used effectively for most needs. It is an advantage, however, if a teacher can draw the Roman letters; and certainly she should know enough about them to help children, if and when they wish to use them. One of the best ways of learning to make these letters is first to trace a good Roman alphabet, then try to draw the letters freehand but with guidelines. There are many lettering charts and books which will give help.

Roman letters are too complicated for children below the junior high age. They should never be used in the primary; and unless there is a special desire or need for the "thin and thick" letters by children of about the sixth grade, they should be passed by in the junior department also. Boys and girls of junior high age are interested in Roman letters, and they have devel-

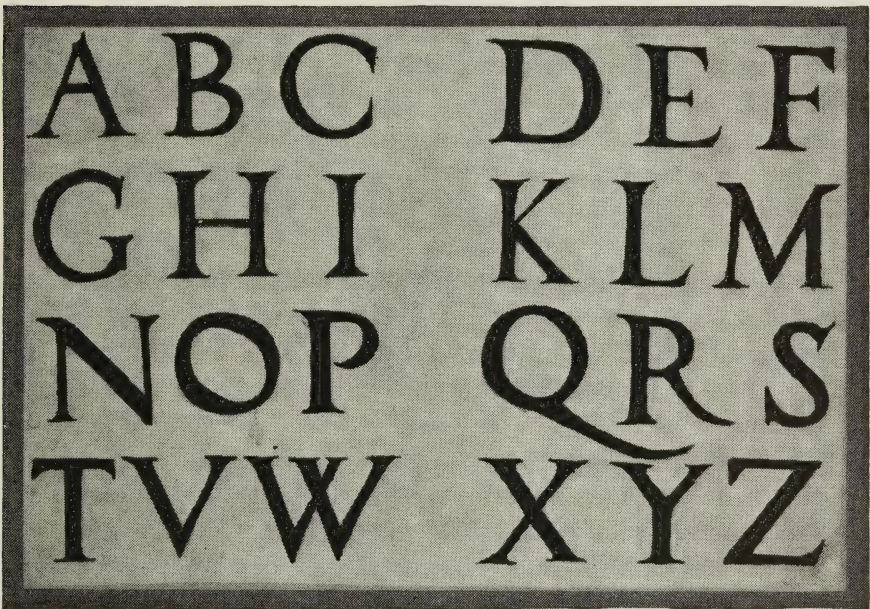


Figure 30. OLD ROMAN LETTERS DRAWN BY A SEVENTH GRADE CHILD

oped the control and technical skill to make them. In all probability they may have learned to make them in day school and will use them freely as a matter of choice. If this is so, encourage their use, but be sure that they are correctly drawn. The Roman alphabet is always in good taste and is appropriate to use for any purpose. Figure 30 shows a Roman alphabet drawn by a seventh-grade child.

The lower-case Roman letters are built on the same principle as the capitals—with thin and thick lines and with serifs. It is easy to determine which lines are thin and which are thick if the capitals are kept in mind. The lower-case letters were added to the capitals in later years; they were not carved on the original stone inscriptions.

Old English or Gothic letters are derived from the Old Roman and came into use at a much later period. The form seems complicated, but is really not difficult to make with a wide-pointed pen. There are many variations of the Gothic, but that which is commonly known as “Old English” is suitable for special uses in the church school. This type of letter is not appropriate for general use; like Gothic architecture it suggests the ecclesiastical or the religious. It may be used on charts, posters, or calendars at Christmas time or in connection with other religious festivals of the year, but it would be in bad taste to use Old English or any form of the Gothic in connection with everyday affairs such as parties or a circus or a meeting.

Children below the junior high age will ordinarily find Old English too difficult and complicated to draw, but there are specific occasions when they may wish to learn to make some of the letters. As an example of such an occasion, a sixth-grade group, examining some of the earliest printed Bibles in connection with a study of manuscripts and translations, wanted to letter the title of the book they were making in Old English, and consequently learned to make the letters they needed. In their study of Old English letters they learned that, unlike other alphabets, a word is never lettered with all Old English capitals; lower-case letters are always used within a word.

Charts of Old English letters are available, and as a teacher you will want to try your hand at making this type of alphabet.

LEARN HOW TO SPACE LETTERS PLEASINGLY WITHIN A WORD

It is not enough to know how to make beautiful letters; if they are not well placed, or well spaced, the result is displeasing. Letters within a word should be carefully spaced—never with haste or without planning. In some words the letters may be too far apart so that it is hard to see the word as a whole. Sometimes letters are too close together, and the resulting crowded appearance makes the word hard to read. There are times when, within a word, there seems to be too much space between two of the letters and not enough between others. This is all a matter of placing letters until they “look right” in the word and you “feel comfortable” about them. There must *seem* to be about the same amount of space between each two letters. This does not mean that all letters are the same distance apart! If letters are cut out they may be moved about, literally, until they are well spaced. If they are to be drawn it is more difficult to secure the best spacing without much erasing. Spacing letters on other paper first, and then transferring, is one way of ensuring neat work.

The following points may suggest a procedure in planning the lettering within a word:

1. Draw a rectangle, with very light lines, of the exact size and proportions you wish to make the word you are lettering. If you draw this on the final paper (and it is seldom wise to do so), the lines must be very, very light. If you wish to letter the word first on other paper and then transfer it, cut the rectangle out of other paper and place it on the final sheet, to be sure the word will be of the right size and proportions.

2. Divide the rectangle into the correct number of spaces for the letters, using very light lines. It is well to remember that some letters are wide and some narrow: an I or a J, for example, will require a narrow space. The rectangle will not be divided evenly



Figure 31. PROCEDURE IN LETTERING A WORD

into the number of spaces, for some divisions may be very narrow, according to the letters used. See Figure 31.

3. Draw each letter in very lightly, completely filling the rectangle from top to bottom, but leaving a slight space between each two letters. All letters should be the same height. They must not be placed too close together, or they will appear crowded; neither must they be too far apart. Consider these points as you criticize your letters, and make corrections with light lines. Although the letters are not placed at equal distances from each other, the total amount of space between each two letters must *seem* to be about equal. The eye is sensitive to this and quickly goes to the letter that has more space around it. See Figure 31.

4. After all corrections have been made and you are fully satisfied with the spacing, go over each letter with a heavier line to perfect the shape. Ask yourself these questions and make corrections on the basis of your answers:

Do the letters fill the rectangle?

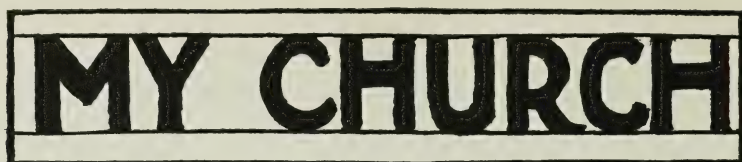
Are they pleasing in shape and proportions?

Can the word be easily read?

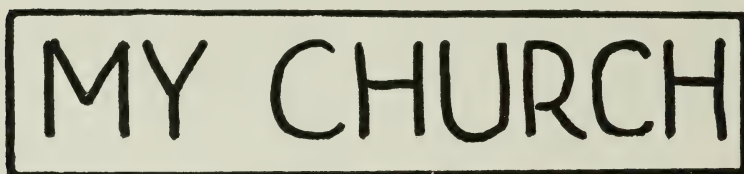
5. If you have drawn the guiding lines of the rectangle and have made your letters directly on the final sheet, when all is finished erase any guidelines that show. A word should never be bound in by lines that touch the letters. A rectangle may be drawn around the word, however, if there is space between the letters and the rectangle. (Figure 32) Study the good and the bad examples and you will see why one is pleasing and another is not.

It is unwise to draw the guiding rectangle and plan your letters directly on the final paper unless the paper is of a quality to take erasures without leaving a trace. In any case all lines except the final ones must be very lightly drawn.

6. If you have lettered your word within a rectangle on a separate piece of paper, and this is the easiest and safest plan, then you are ready to transfer this word onto the final paper (book cover, or poster). Blacken the entire back of the rectangle with a soft lead pencil or a heavy black crayon. This will act like carbon



Confusing because line touches letters.



Pleasing because of space around letters.

Space letters close together within a word. . . Space words far apart

Figure 32. GOOD AND BAD PLACING OF BORDER LINE

paper. Place the rectangle in the right spot on the cover and draw over the letters with a pencil. Do not draw the rectangle itself. The transferred letters may need to be straightened slightly or reinforced. They are now ready to be colored with water color or crayon or ink.

When two or more words are lettered, in a title or poster or sentence, care should be taken to leave plenty of space between them. Usually a little more than the space of one letter is needed between words, otherwise they are difficult to read. A good rule to remember is that letters within a word should be fairly close together, while the words should be fairly far apart. See Figure 32. The lettering of amateurs and children nearly always has

this particular fault; it is illegible because of bad spacing between letters and words. Yet the difficulty is easy to overcome if attention is focused on it.

LETTERS CUT FREEHAND

Every teacher should know how to cut, freehand, simple block letters. In many cases the cut letter is more effective than the drawn one, and may be made more easily.

Follow the directions indicated in Figure 33, and cut the alphabet from rectangles about $1\frac{1}{4}$ inches high and 1 inch wide. Mount these in rectangular form on a sheet of a contrasting color. Your result will resemble the illustration in Figure 34.

This alphabet represents a simple, basic form of block letter, very much like the alphabet in Figure 29. Many variations may be made if desired after this form is learned; letters may become fatter or thinner or of different proportions; but for the ordinary demands of church-school work these simple forms are sufficient. They are effective and in good taste for almost every need. A great many posters, signs, and notices are weak and amateurish, as well as hard to read, because the teacher does not know how to cut or to draw the alphabet. She therefore cannot secure the proper result herself, nor can she help her pupils.

These particular block letters¹ are easy to cut because there are no curved lines; all lines are straight; the corners are "snipped" with diagonal cuts, giving the effect of curves. It is desirable to make all the lines the same in width—a characteristic of a solid block letter. With the freehand cutting there is likely to be a slight variation at times; but even so this is better than to depend upon squared paper or a mechanical aid. Train the eye and hand to work together, and skill and accuracy will be developed.

It is important that all letters be cut freehand, and that each letter should be cut "as a whole," to give the feel and individual

¹ Credit for this particular cutout alphabet is given to Miss Amy Rachel Whittier of the Massachusetts School of Art and formerly of the School of Education of the University of Chicago.



FREEHAND CUTTING OF SIMPLE BLOCK LETTERS

Start with rectangles the size of the letters to be cut. Make cuts as numbered and in direction of arrows. There are no curved lines—only straight lines and snipped corners. The "inside" of letters need not always be cut out; the solid form is adequate and attractive. Cut off a part of the rectangle for narrow letters. Q may be cut from a longer rectangle.

Figure 33. DIRECTIONS FOR CUTTING LETTERS



Figure 34. AN ALPHABET OF CUTOUT LETTERS

concept of the entire shape. In order to accomplish this freedom and assurance, it is obvious that you would:

NOT draw the letters first, and then cut them out along the outline. Try to cut freely and to use your eye and hand as guides;

NOT fold the rectangles in order to get both sides equal. Train your eye to gauge your proportions;

NOT use squared paper for the cutting, as this becomes a mechanical crutch.

After some of the letters have been cut, you will notice that there is a system into which you readily fall. Letters with like shapes and similar cuts may be grouped, such as C, G, O, D, Q, U; and A, V, M, W, Y, N, Z; and P, B, R, K, X; and F, E, S, T, I, J, H. Be sure that you never turn an N backwards!

The "insides" of letters—D, B, P, Q, A, R, O—may be cut out by sticking the point of the scissors through the center of the part to be cut, and then cutting out a rectangle, rather than a circle. It is just as effective, however, to leave these parts solid. See Figure 34. With little children this should always be done. The solid letters have a decorative quality that is pleasing.

Cutout letters for different ages. The cutout alphabet would not be used with kindergarten children. The letters they need may be made with crayons.

First-grade children will need only a few letters, such as an initial, or one word on a book cover or on a poster and they can easily learn to cut these few letters. You may show them how by first cutting the letter before them, from a large piece of paper, so that they may see each cut as you make it. Then let them practice cutting the letter from a good-sized rectangle of paper (about $2\frac{1}{2}$ by 3 inches). After they have learned how, they may cut it out of a rectangle of the size and proportions they wish the letter to be. Be sure that the top of every letter coincides with the top of the rectangle, and the bottom with the bottom of the rectangle; otherwise the letters will vary in height. The widths will vary, obviously, as some letters are narrower than others.

In the second grade, children use many more letters for longer

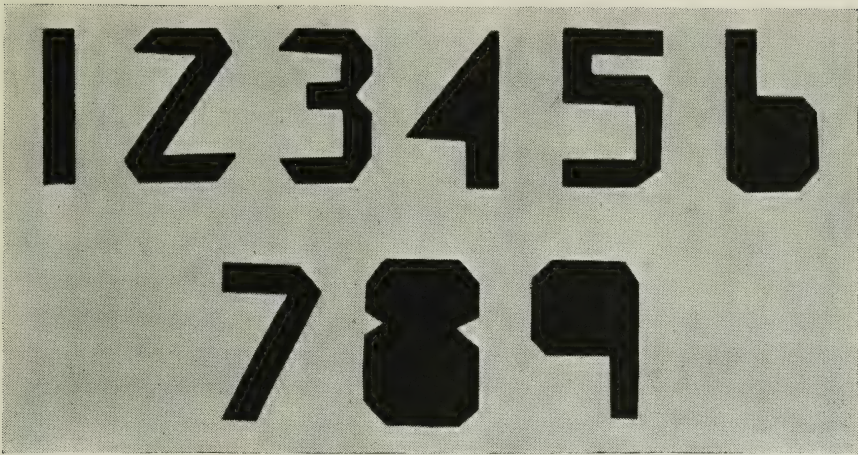


Figure 35. CUTOUT NUMBERS

titles and names, and they may be taught to cut these as they need them.

Third-grade children have the ability to cut the entire alphabet, and they will need to use approximately all of the letters. It is wise to take the time to teach them how to cut all the letters. Each child may make his own sheet of mounted letters and keep it for reference as illustrated in Figure 34. When once these cutout shapes are learned, it is a great satisfaction to be able to use them frequently, and with ease and skill.

Beyond the primary grades, all children should know how to cut the entire alphabet, and to use the letters with variations when desired. Specific problems in which cutout letters are used are described in the sections on book covers, posters, and charts in Chapters VI and VII.

If a school owns a paper cutter, it is a simple matter to cut any number of rectangles for letters; otherwise, strips of paper may be cut the width of a ruler, and the rectangles cut off slightly narrower than they are high.

Freehand Cutting

WHILE CUTTING is widely used in the church school, it is rarely used creatively. Children cut, but all too often they are merely cutting out "patterns." This should be discouraged, and a larger place given to freehand cutting.

There is nothing creative in cutting along the outline of a pattern or of an object already drawn. Too much time is wasted in this stereotyped and useless activity, especially in the primary grades. It is also true that little children lack the muscular control to cut precisely along a drawn line, and they should not be expected to do so. This is an ability which comes later.

Little children like to use scissors, however, and they can cut with ease if the cutting is freehand, that is, without guiding lines. Their results may not be as perfect in shape as older children would make them, but from the standpoint of free and creative expression the results are often lovely and full of charm because they are appropriate results for that particular age.

Freehand tearing is just as valuable as freehand cutting and may be used for the same purposes. Animals or other forms that are torn are often even more interesting than those that are cut out. (Figure 36)

EQUIPMENT FOR CUTTING

Scissors. Kindergarten children should use small blunt scissors. They have not yet acquired the control and skill necessary to manage sharp-pointed scissors with safety. It is also true that

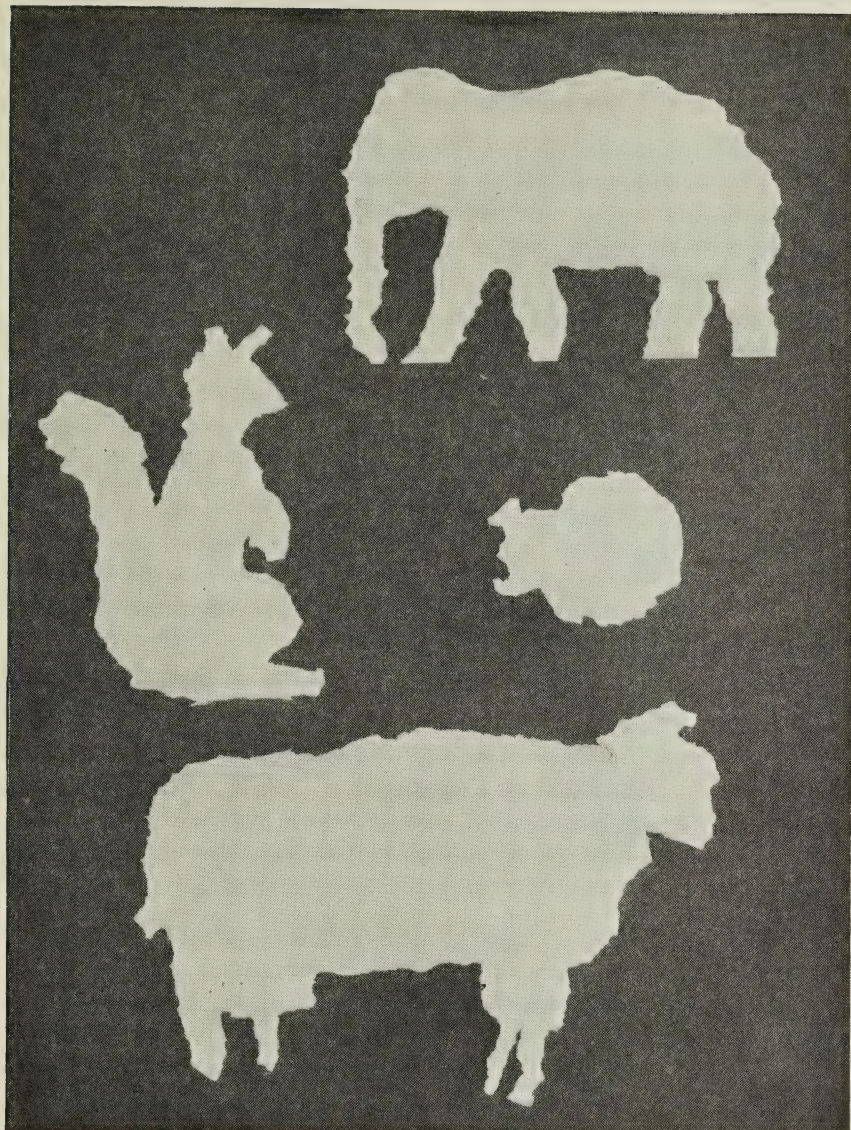


Figure 36. FREEHAND TEARING BY PRIMARY CHILDREN

the "inside" of few—if any—forms used at this age needs to be cut out; hence there is no need for sharp scissors.

A first-grade child wants to stick the point inside the form at times and to cut out certain parts; and this he should be able to do. If a primary child struggles to cut out the "inside" with the blunt scissors he will end with a feeling of frustration. The scissors recommended for primary grades, therefore, are small, inexpensive ones, with points not extremely sharp. All school-supply companies carry appropriate scissors for these ages. The same kind of inexpensive scissors may be used all the way through the school.

Paper. Milton Bradley's colored construction "Bull's Eye" papers are among the best. The colors are exceptionally good, and the quality of the paper is excellent for all kinds of cutting, mounting, or book covers. There are twenty colors. Assorted packages of one hundred sheets may be bought, as well as separate packages of any one color. For ordinary class use it is advisable to have on hand packages of the 9 by 12 inches assorted and also some of the 12 by 18 inches.

Manila paper and gray "bogus" paper are inexpensive and may be bought by the ream or half ream. These papers are used for pages in a book, or for mounting pictures and drawings. White drawing paper is more expensive, but it is well to have a small quantity of this on hand.

Paste. Paste which comes in tubes is recommended for use in church-school work. There is less waste and it is easier to use. One tube will serve for several children; a small amount may be squeezed out on a piece of paper for each pupil. Toothpicks or tongue depressors or something similar may be used to apply the paste; there is no need to use one's fingers.

Wastebasket. A wastebasket is absolutely essential in any classroom where cutting is being done. From the beginning children should form habits of neatness as they handle scissors and papers. Each child should keep his discarded cuttings in a pile on the table before him and put them into the wastebasket when he has finished. Time ought to be given at the close of the ses-

sion for each one to inspect his floor and his table or desk. If this habit is started in the kindergarten and maintained, there will be no problem of untidy floors and tables.

RELATION OF FREEHAND CUTTING TO DRAWING AND MODELING

The ability to draw an object makes the freehand cutting of that object much easier. This is because one then has a definite mental picture of the form. The same is true if the form has been modeled first. For example, if children have drawn or modeled palm trees for their story illustrations, they are already familiar with their shape; consequently their freehand cutting of this particular shape will be done with ease and sureness. It is worth taking time to be sure that the pupil is thoroughly familiar with the shape and the important characteristics which he must show in his cutting. This may come through discussion and through the study of pictures or of the object itself or of models of it. A child may practice drawing the shape in the air, or on paper or blackboard, before he attempts the free cutting; or he may even model it in clay. He cannot experiment in his cutting as he can in the drawing or modeling; each cut he makes is final.

When the child is ready to make his cutting he should do so entirely freehand of course; no cutting out of the drawing he has made or that anyone else has made!

HOW THE TEACHER MAY LEARN TO CUT FREEHAND

What to do. Always try to cut the same objects or similar ones that the children will cut. If you have had no experience in freehand cutting, you will need to practice.

1. Start with a piece of paper only slightly larger than the size desired for the finished form, and of the same proportions. This makes cutting simpler and does not waste paper.

2. As a general rule, cut the large shape first.

3. Later, cut the details.

List the forms suggested by the stories in your course of study and practice cutting them. If your course is biblical, the forms you will need to cut will in all probability be some of these:

tents	horses
Hebrew houses	dogs
a well	date-palm trees
sheep	olive trees
camels	people in shepherd or biblical costumes

If your course is non-biblical you may need such forms as these:

flowers—such as tulips and daffodils
trees—such as elm, pine, and maple
animals—such as rabbit, squirrel, cat, elephant, bear
birds
houses—our homes, schools, churches
people

The illustrations shown in Figures 37, 38, and 39 will suggest how to proceed in the cutting.

USE OF FREEHAND CUTTING IN DIFFERENT AGE GROUPS

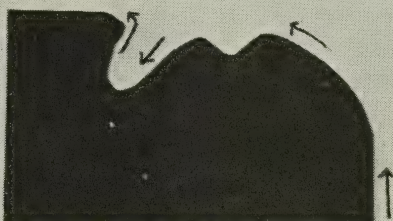
Kindergarten. At this age cutting should always be completely freehand. Our purpose here is to allow full and free expression of the creative imagination with no concern as to the correctness of the result. These children like to cut; their results satisfy them, regardless of accuracy or likeness. Free activity and motivation are essential points when judging kindergarten cutting. It is also important that this activity be an integrated part of the regular work, and that the children have a real purpose in undertaking it.

Examples of possible projects involving freehand cutting in connection with a kindergarten course are these:

A frieze or border of flowers or animals or people in order to decorate the room. This particular activity is all too often the ready-made frieze in which children try to do something quite



Start with rectangle —



First, cut humps and back of neck



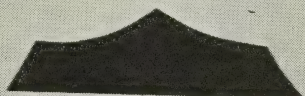
Second, cut head and under neck



Third, cut under body —



Cuts for camel standing



Simplest cut for tent —



More complicated tent

How to cut freehand camels and tents

Figure 37. SUGGESTIONS FOR CUTTING CAMELS AND TENTS

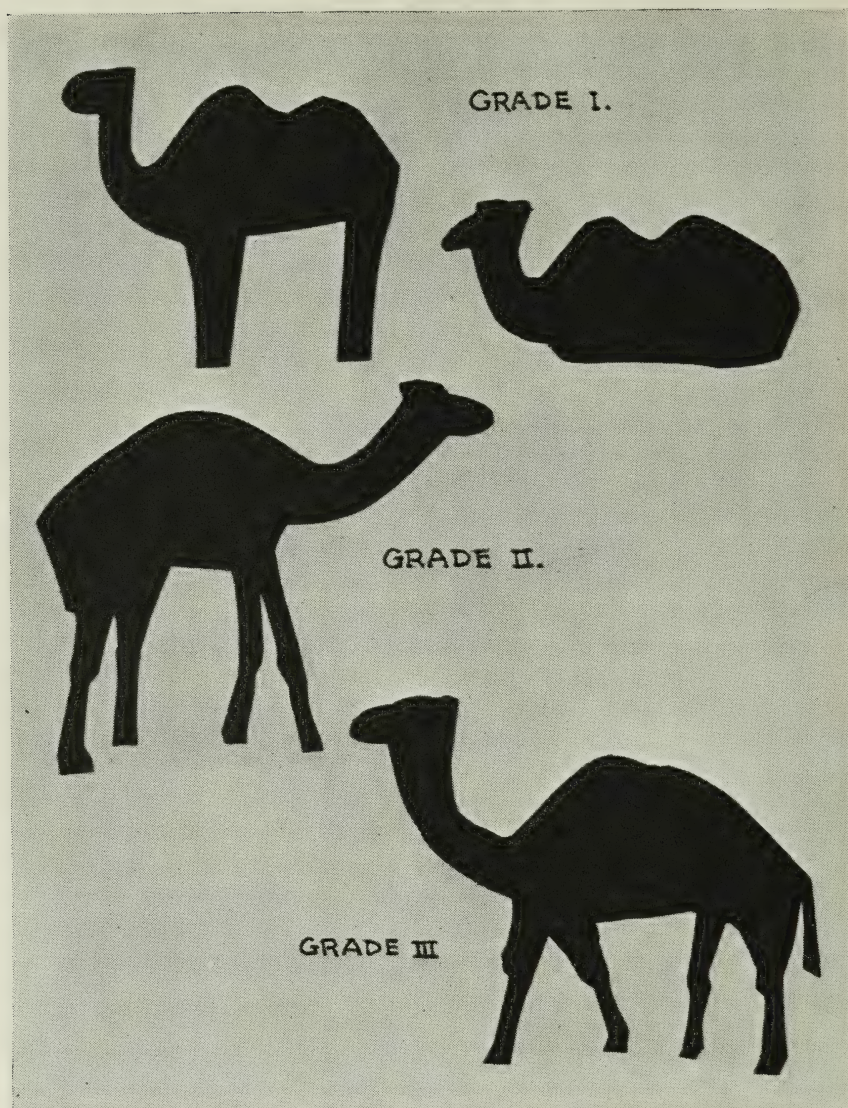


Figure 38. FREEHAND CUTTING OF CAMELS IN THE PRIMARY GRADES



Figure 39. HOW TO CUT A PALM TREE

beyond them (such as cutting out patterns of flowers or birds or other objects)—all because the teacher thinks this stereotyped result is beautiful. How much more beautiful is a simple border made with the freehand cuttings of little children, representing *their* best creative effort! If only we could replace all these stereotyped cutouts pasted on windows, walls, and blackboards with free cuttings which represent the genuine creative effort of children! Figure 41 shows a frieze made with freehand cuttings by primary children.

Freehand cutting of group pictures may be an experience toward which every child has contributed. These should be large enough to hang in the front of the room where items may be added as they are finished. Such a group picture may represent "our church," with the children coming to Sunday school. One child may cut out a church; others may cut out people; each may paste on his part where he thinks it belongs.

Each child may make his own individual cutout picture. This may be done with no particular guidance. Each pupil simply tells his own story in his own way, through scissors, paste, and paper.

Single objects may be cut out and mounted on a poster or chart. These may represent pets or flowers or birds or anything connected with the course of study.

Primary department. In these grades, especially in grade one, children should have the opportunity to cut freely as in the kindergarten, with little attention given to the correctness of the result. Usually toward the latter part of the second grade and throughout the third grade, they begin to develop an interest in real likeness. Now, when they hesitate or ask for help, the teacher must be ready to meet these needs by suggestions and by showing them how to do it. But if children have previously become familiar with the form through drawing or modeling, they will rarely hesitate to cut freely or to tear.

At the primary age all cutting ought to be freehand. These children are not yet able to cut on a line easily, and fine, precise cutting has no place here.



Figure 40. BOOK ILLUSTRATION MADE BY FREEHAND CUTTING BY
PRIMARY CHILDREN

DO NOT let primary children draw the object first and then cut it out.

DO NOT let them cut out forms drawn by the teacher.

DO NOT use the commercial "Cutout Sheets."

It is unfortunate that some teachers miss the opportunity of promoting free and creative expression because they allow little children to spend their time cutting out these small and intricate forms on the commercial "Cutout Sheets." There is nothing educational or creative in this type of activity. It becomes old-fashioned "busy work" or "seat work" as it is sometimes called, and is a waste of valuable teaching time. Too many teachers use these cutouts because it is an easy way to occupy the time. But the best educational theory does not sanction the use of patterns in cutting at the primary age.

Examples of problems involving freehand cutting appropriate for the primary age are the following:

Illustrations for stories, cut entirely freehand (Figure 40)

Posters and charts (Figure 49)

Borders and friezes (Figure 41)

A co-operative picture (Figure 42)

Reels for a motion picture (Figure 42)

Designs for book covers (Figure 52)

Peep shows (Figure 78)

A cut alphabet (Figure 34)

Christmas cards and booklets (Figure 43).



Figure 41. FREEHAND CUTTING FOR A FRIEZE MADE BY PRIMARY CHILDREN

Junior department. Freehand cutting may be used to a large extent here as well as in the lower grades. The skill already gained in cutting gives a basis for even more freedom. The junior pupil has developed a critical sense with a desire to have the form "look right." At this point the teacher may help with suggestions and demonstrations to make the results more satisfying. By the time the child has reached the junior department his muscular control is such as to make it easy for him to cut along a line. He may cut out pictures or drawings when he sees some reason for doing so, but his freehand cutting will always have more charm and appeal.

Among the problems involving freehand cutting that are appropriate for the junior age these may be mentioned:

Posters and charts (Figure 48)

Book-cover designs (Figure 53)

Motion-picture reels (Figure 44).

Illustrations for stories: biblical, missionary, and others.

Peep shows (Figure 78)

Alphabet (Figure 34)

Christmas cards and calendars (Figure 45).

Junior high department. All freehand cutting at these ages can be done with skill and finesse. These boys and girls are more interested in the design element of the problem than they have been in the past. There may be drawing and designing and lettering connected with the cutting, but the final result, whether



TULIPS ARE USED IN A DECORATIVE BORDER



Figure 42. CO-OPERATIVE SCENE FOR MOTION PICTURE: FREEHAND CUTTING
BY PRIMARY CHILDREN

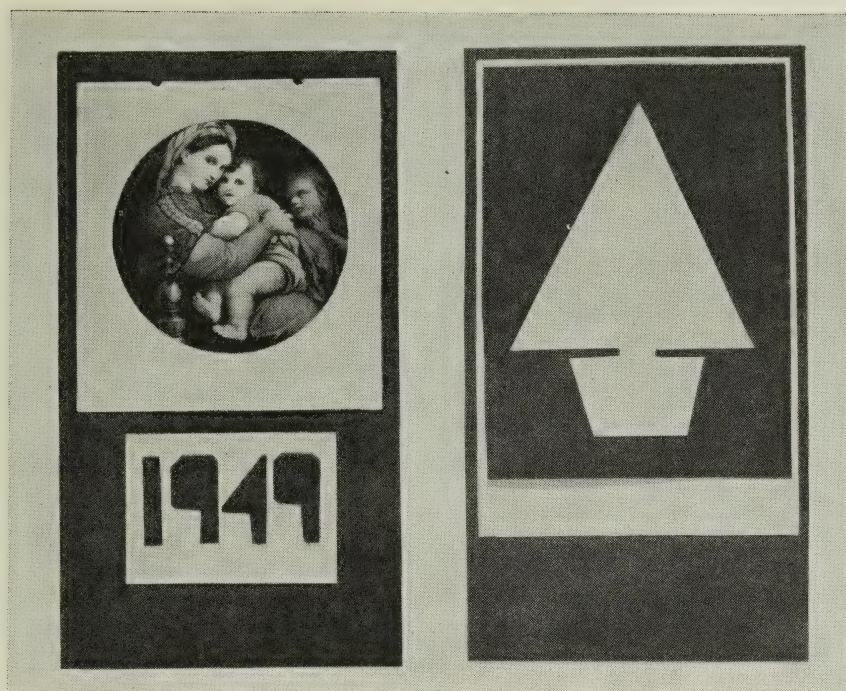


Figure 43. CALENDAR AND CHRISTMAS CARD MADE BY FREEHAND CUTTING

poster, book cover, or whatever it may be, should be in only one of these media; we should not attempt to mix the cut forms and the crayon or paint. A book cover should be worked out entirely with cutout forms—letters, border, decorative unit, etc.—or it should be worked out entirely with crayon or paint. It is inappropriate, for example, to cut out the decorative unit and paste that on the cover, and then make a border with crayon or to use crayon for the letters. It is to be hoped that at this age the cutout illustrations may lose none of the freedom of the earlier age. Likenesses and design will be evident, but the free creative imagination must be allowed full play.

Problems in freehand cutting appropriate at the junior high school age include the following:

Bookmaking. Boys and girls of this age can make very com-



Figure 44. FREEHAND CUTTING BY JUNIOR CHILD FOR MOTION-PICTURE SCENE

plete and lovely books, as records of the year's work or of a unit of work. (Figure 54)

Posters and charts. Variations of the simple block alphabet may be used.

Backgrounds for little theater or puppet shows

Reels for motion pictures

Stained-glass windows: This is a project which is appropriate in connection with any unit on symbolism or study of the interior of the church.

Lettering, posters and charts, and book covers are all concerned with freehand cutting, but as they also relate to drawing and painting they are discussed as subjects by themselves in other chapters.

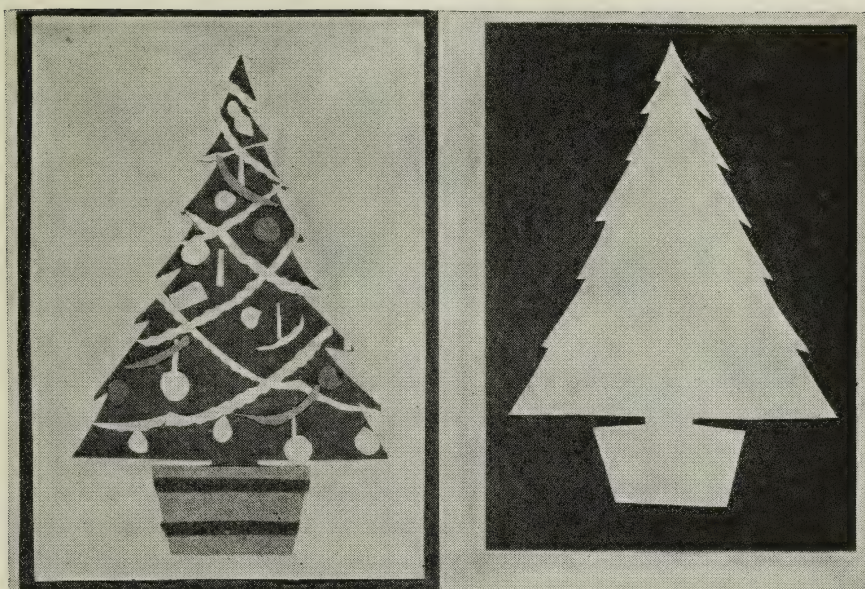


Figure 45. FREEHAND CUTTING FOR CHRISTMAS ENTERPRISES BY JUNIOR CHILDREN

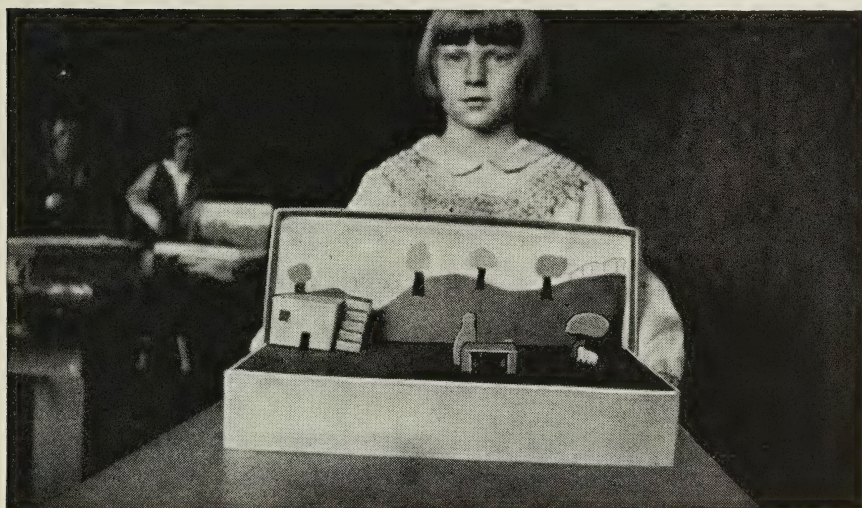


Figure 46. A CUTOUT SCENE MADE BY FREEHAND CUTTING

VI

Posters and Charts

CHILDREN SHOULD make their own posters and charts. Posters and charts may be made often; there are many occasions for using them in connection with all kinds of activities. With a farseeing teacher the process of making them may become the center of activity that is truly creative, while on the other hand, unfortunately, children sometimes make them at the dictation of the teacher and thus lose all opportunity for real growth. There are instances also when the beautiful poster or chart decorating the wall, alas, has been made entirely by the teacher; it represents *her* creative activity, and not that of the children! Such teachers have a feeling that anything hanging on a wall, more or less permanently, should be beautiful from an adult standpoint. This is a mistaken point of view, for such teachers have ignored two factors.

First, they have lost the fine opportunity of doing a bit of real teaching through guiding classes in *making their own* posters or charts. This should become a project in which children plan and decide and work out creatively their own ideas. They will appreciate the results much more than if their teachers had done the making.

Second, these teachers fail to realize that the best efforts of children at any age are always beautiful, because they represent the standard of what a child at a specific age should attain. They are lovely in their own right! When adult standards are superimposed upon little children who are not interested in nor capable of attaining them, the results are stereotyped and unnatural.

It is the teacher's business to provide opportunity for purposeful activity, and then to steer children toward the standard of attainment that can be reached at that particular age-level.

The teacher should know the difference between a poster and a chart: Posters are often confused with charts although they are quite different; each has its own specific function. *A poster carries one message*; its purpose is to announce an event, or to call attention to one idea, or to tell one fact. It is complete from the first and usually is of temporary use. *A chart is a record of events*, or of a series of items which may show progress. A chart may portray a record of weather from week to week, or of attendance, or of the growth of a bulb at periodic stages, or of various elements in the course of study. A chart may be incomplete at the beginning, and added to from time to time. It is of more permanent use than a poster.

Both posters and charts call attention to specific things. They should be so attractive that people will want to pause and look at them.

HOW TO GUIDE CHILDREN IN MAKING POSTERS AND CHARTS

A Poster. 1. There must be a genuine need for a poster which the children recognize. Posters are sometimes made for the fun of making them, but this is indefensible in church-school work. A junior group may wish to call attention to the village of Nazareth which they have modeled; hence they plan to make a poster to announce this fact.

2. The poster must be definitely planned before work is begun on the final sheet. This planning should involve many small sketches, suggesting different arrangements of words and design. The most pleasing plan should then be followed.

3. The fewest possible words necessary to convey the message should appear on the poster. Posters are to be read at a glance and should give their information concisely and quickly. Beware of too many words!

4. The size and type of letters to be used should be those that will immediately catch the attention. Large block letters are easy to make and appropriate in most instances. The cutout letters are excellent and advisable for the lower grades. Upper grades may use poster paints, crayons, or ink. (See the chapter on lettering.)

5. A decorative unit or a picture that helps to call attention to the poster may be planned as a part of the design, along with the lettering. The children may make an appropriate drawing (if the letters are drawn) or cutting (if the letters are cut). This must be large enough to be seen quickly. A small decorative unit has no place on a poster.

6. The final arrangement of letters and decorative unit within the poster area must be pleasing and in good taste. This involves wide margins and pleasing spacing of all elements; correctness in this matter is one of the essentials of a good poster. (See the section on "principles of pleasing mounting and spacing.")

7. Color adds greatly to the effectiveness of a poster. Black and white plus one color, such as orange-red or blue-green, is a recognized and satisfactory color scheme. Whatever colors are used, however, should be few and should be strong and contrasting. Colored construction papers offer many fine combinations for cutout letters and designs.

A *Chart*. 1. There must be a genuine need for a chart. A group may wish to keep a record of their memory work, Sunday by Sunday; or they may decide to keep a chart showing their offerings to certain causes; or they may need records in connection with other phases of their work.

2. The planning must be just as definite as for a poster, but the objective is different. The sheet of paper or cardboard which is to be used for the chart may be filled with information—records to be kept; or it may be the beginning of a record which is to be added to from time to time. In either case, unlike the poster, the chart may have much more lettering on it, and is not meant to be read too quickly. It is to be studied at close range, and its meaning must be evident.

3. Care in designing or arranging the space divisions on a chart is essential to its beauty. Because of its more or less permanent value, the chart should be as attractive as possible. If much lettering is needed, crayon, pencil, or ink lettering is better than the cutout letters.

Small designs are appropriate with the small lettering. Small lettering may be typed on pieces of paper and pasted in the right places. Space divisions, margins, border lines, and color are all important elements in the making of attractive charts.

PRINCIPLES OF PLEASING MOUNTING AND SPACING

As a teacher you should be familiar with simple principles of spacing and arrangement and should know what is in good taste in relation to the use of colors. The following principles apply

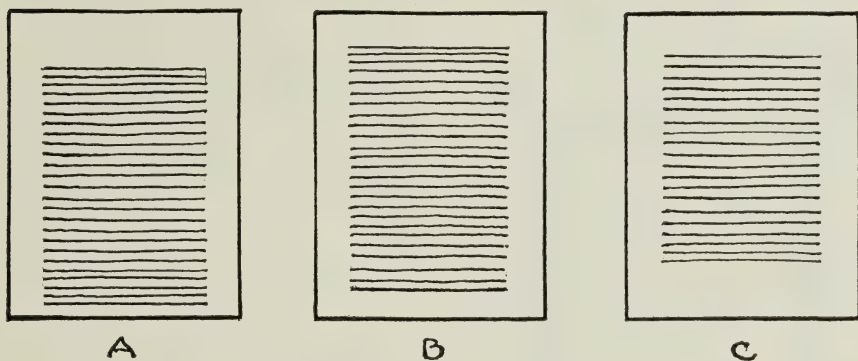


Figure 47. COMFORTABLE AND UNCOMFORTABLE MARGINS

to all problems involving spacing or mounting, whether connected with posters, charts, or any mounted sheet or page:

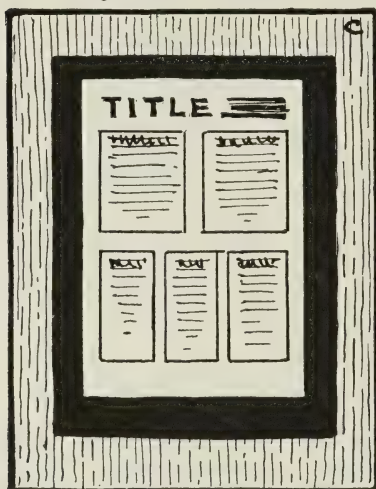
A margin is always needed around any mounted or printed body of material. As a general rule, margins are more pleasing if the top and two sides are the same in width, and the bottom is wider. Experiment by moving a piece of paper up and down on a larger sheet of another color. (Figure 47) If this is done the children will understand why the wider margin is at

**CHART**

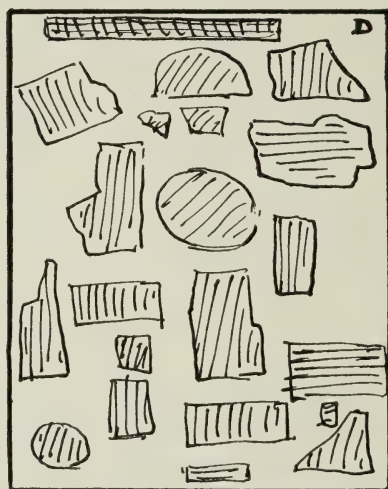
Pleasing mounting of odd-shaped pictures — mounted first on colored paper in rectangular shapes —

**POSTER**

Large, solid cut-letters are appropriate for posters. Wide margins and decorative units add to the attractiveness —

**PLEASING MOUNTING**

Wide, rectangular margins make this chart pleasing — sheets are mounted on light, paper, then on dark —

**UNATTRACTIVE POSTER**

Gives feeling of confusion — No planned arrangement — No borders or margins; no contrasting color-mounts — Bad!

Figure 48. GOOD AND BAD MOUNTING

the bottom. Any class, from the first grade up, will vote that Figure 47 C is the most pleasing. The third sheet shown in Figure 47 "feels right" to them. Third- or fourth-grade children will tell you that A makes you feel as if "the paper will fall through the bottom"; it is topheavy, and their innate sense of balance makes them uncomfortable when looking at A. They will tell you that B is better, but that C is the most satisfying. Move the smaller paper up and down over the larger sheet, and ask the class to raise their hands when it reaches the most pleasing position. You will find that the majority of hands go up when the wider margin is at the bottom.

This first and fundamental principle of correct mounting is one that children readily use as soon as attention is called to it, and they understand why some margins make the sheet look and feel "right," and why some do not. An examination of pages in books, mounted pictures, and other examples of mounting will readily confirm this important principle: to be pleasing and in good taste, every chart, poster, and page should have the widest margin at the bottom, and usually the other three margins of the same width. Sometimes the top margin is slightly wider or narrower, depending on the proportions of the entire shape, but never wider than the bottom margin.

A second important principle in connection with margins is that all four margins should be *wide*. Avoid too narrow margins which make the sheet appear crowded. Occasionally one sees church calendars or the pages of a book with narrow margins, and this very fact makes one less interested in reading them. Wide margins give the feeling of space and ease.

A third principle is involved in the problem of mounting *many small pictures or papers on a single large mount*. These items should be placed close together, with no space between any two wider than the outside margin. They should be arranged so that they form a symmetrical shape as a whole, with the outside border or margin on the large mount being wide on the four sides, with the widest part at the bottom. See Figure 48 A. Avoid arranging these many small items so that they look as if they were

pasted on where they happened to fall! This creates a confused and unpleasant appearance. See Figure 48 D. Keep the outside edges parallel with the outside edges of the larger mount.

The title, which may be made of cut letters or drawn with crayon or ink, belongs within the margins as a part of the inside mounted space. It should be carefully planned along with all of the other items to be mounted. See Figure 48 C. Do not break up a margin by placing a title within it. Compare mounting shown in Figure 48 C and D.

HOW TO USE COLOR EFFECTIVELY IN MOUNTING

Various colored construction papers give pleasing effects when mounted on gray or brown mounting-board. The usual mounting-board carried by supply companies is approximately 22 by 28 inches, and may be had in soft, neutral shades of brown or gray. It is not necessary to buy these, however, for large pieces of cardboard may be covered with a neutral-colored wrapping paper, and these will serve the purpose equally well. A little experimenting will help children to develop an appreciation of what color combinations are pleasing and in good taste. They will like certain colors when mounted on the neutral gray or brown mounts, and they will not like others. They will like bright colors that are either lighter or darker than the mount. If a color is about the same in lightness or darkness ("value" is the technical term) as the one on which it is mounted, there will not be any contrast, and the result will be displeasing. Any strong color is usually attractive with a neutral color. Two strong colors do not go well together; for example, a bright red and a bright green, side by side, are not harmonious. But a bright red mounted upon a very light *grayed* green would be pleasing. A light and a dark hue of the same color are always harmonious.

The problem of mounting *many, small, uncolored pictures* may be solved satisfactorily by first mounting them in orderly arrangement upon a larger sheet of colored paper. The colored sheet, in its turn, may be mounted upon the neutral mounting-

board. This gives life and color to the chart and also keeps the wide margins of the mount in rectangular shape. See Figure 48 C.

Another method of solving this problem of small and irregular-shaped pictures is to mount each one first on a rectangle of the same colored paper. The margin of color around each one should be narrow, but it should be enough to create a general effect of color on the chart. These colored rectangles should be arranged close together on the large mount so that they form a block with the four wide margins around them. See Figure 48 A.

The problem of mounting *pictures with many different colors* in them becomes one of deciding upon one color that seems to predominate in most of the pictures. That color may be used as the small mount for each one. When all are arranged upon the larger mount, this same colored mat under each picture will tend to harmonize the whole.

If the pictures to be mounted are drawings or paintings,



Figure 49. PICTURES WELL MOUNTED

mount each one first on a mat of some color common to all. White mats are pleasing, also gray or tan; but rarely black.

Letters in the titles of posters and charts may be cut from the same colored paper as that of the smaller mats. If crayon or paint is used, the color of the small mats may be matched.

Caution as to color. Never use a color for mats or mounts so strong that it calls attention to itself before the pictures are seen. The softer, more neutral colors are appropriate for mats; the stronger colors should be in the picture itself.

There are times when pictures may be mounted upon *double*



Figure 50. FINE SPACING ON A CALENDAR MADE BY AN EIGHTH GRADE CHILD

mats; first mounted on one showing a very fine marginal line of white or a color, then on another mat of a different color and with wider margins. See Figure 49.

Figure 50 is an example of fine spacing and design in a calendar made by an eighth-grade child.

How to use paste. A small amount of paste should be put on each of the four corners of the rectangle to be mounted. Never cover the entire back of the paper, or put a spot of paste in the center, for this will cause the picture to wrinkle or buckle. Sometimes it is well to put paste at the top corners only, and let the bottom hang loose. Children can be taught to use paste neatly from the very beginning. They need never be "messy" in their use of paste!

Test for a good poster or chart. A successful poster or chart is one that first of all gives its message with clearness and simplicity; and also gives it with good taste and attractiveness.

VII

Bookmaking and Cover Designing

THE DEMAND for notebooks, scrapbooks, and record books of many kinds arises in connection with much of the church-school work. Because of a genuine need for these books, and because children at all ages can make their own satisfactorily, bookmaking is popular and becomes an indispensable activity. It may itself be a unit of activity or an activity within a larger unit.

There are occasions when each child in the class makes his own book. In the kindergarten or first grade this may be simply a picture book—one in which pictures are mounted or drawn or painted. Beyond the first grade the book may contain writing as well as illustrations. In the junior high department, books often become quite complete, including much that is decorative and illustrative. Such a book may well become a project that will last all the year.

Sometimes a class will make one book as a group enterprise, each child contributing so that the completed book represents the work of every member. The incentive for such a project may be, perhaps, the desire to make a record of a particular unit of work, which can be presented to the church school for permanent reference.

It is evident that the type of book most often needed and made in church schools is one that becomes a record of some specific unit of work, or of the year's curriculum. This kind of book is growing week by week, is constantly being expanded, and is not complete until the unit of work, or the year, is concluded. Such a book may contain drawings, paintings, writing,

printed material, printed pictures, mimeographed sheets, typed sheets, and photographs. The child's problem is not only to assemble all this material, but to make it into as attractive a book as he possibly can, within the time allowed by the church-school program.

There are three phases of this problem. First, a consideration of the form of the book, the kind of cover, the leaves, and the method of binding; second, the designing of the cover, including lettering and decoration; third, the matter of attractive pages within the book—margins, title page, decorative units, and general spacing.

COVERS AND BINDING

It is not the purpose here to discuss the craft of bookbinding. In this field of activity, as in each of the others, the aim from the standpoint of the church school is not to make the activity an end in itself, but to use it simply as a method in creative teaching. This activity is here discussed from the viewpoint of its basic simplicity, and only to the extent to which it can be used readily by church-school teachers. We are concerned, therefore, with books that are most easily made which will fulfill the needs of Sunday-school work and will afford an opportunity for creative teaching.

The simplest form of book is made by using two sheets of colored construction paper for the covers, and sheets of Manila or white paper in between as leaves. Two holes may be punched on the left side for metal brads or a cord, which will bind the covers and leaves together. This forms a loose-leaf book and is the most practical kind for all ages. As the book is constantly being enlarged, the metal brads are the best fasteners until the book is finally finished, at which time it may be permanently bound with a cord. Sheets of paper nine by twelve inches are a practical size for most children's books. Kindergarten and primary groups can easily make this kind of book.

Junior and junior high groups are interested in making slightly

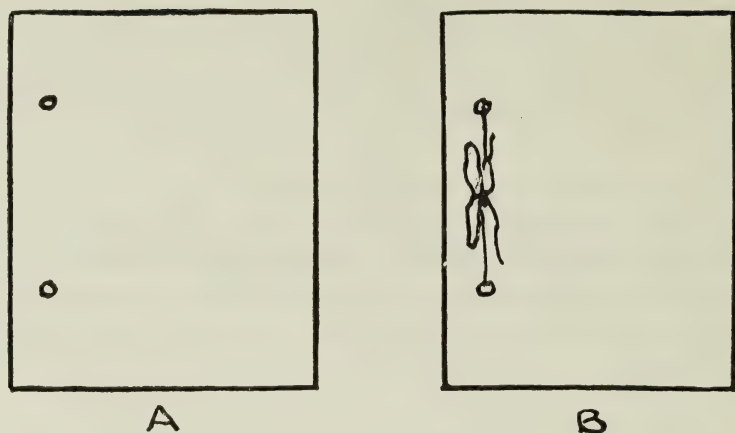
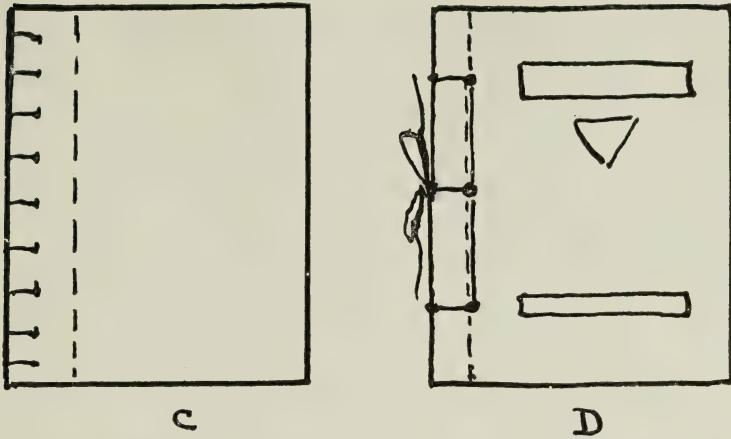


Figure 51. SIMPLE METHODS OF BINDING BOOKS

more complicated covers and in various other simple methods of binding; and they have the ability to do so. They sometimes sew the book together, but this is done as the very last thing, after the entire contents have been compiled. A row of holes may be punched along the left side of the front cover, and through the pages and back cover, and with a large needle and coarse thread or yarn or raffia the book may be sewed with a blanket stitch, as indicated in Figure 51 C.

Stiff book covers are made by covering pieces of cardboard with colored paper. The outside paper should fold over the inside about an inch and be pasted down. Then a sheet of another color should be pasted over the entire inside of the cover. An examination of commercial book covers will make this construction clear. It is a simple process and one that older children often suggest.

Two pieces of neutral-colored cardboard make excellent covers also, even without the extra covering. If the front cover is scored with a knife (or scissors) along a line about an inch or an inch and a half from the left-hand side, the cover will bend back on that line, and the book will open more easily. See Figure 51 C.



BLANKET STITCH BINDING; PLAN FOR A COVER DESIGN

DESIGNING THE COVER

No matter how simple the book is, the cover should always be attractive and in good taste, with pleasing spacing and colors.

Even in the kindergarten, children may begin to decorate their book covers. Titles, with the lettering involved, are unnecessary. The one essential which they can understand is that they must let people know what is in the book, or what it is about. They can do this by drawing or cutting out, freehand, some object that will suggest the contents, and mounting it on the cover. Or they may paste a picture on the cover which indicates what is in the book. If, for example, they have made a book of pets, a dog or cat or some other pet would be an appropriate decorative unit for the cover. If they have made pictures of their stories in the book, some object or figure from one of the stories could be used as a decoration. For their cover and the decoration they may also choose two colors that are harmonious. If the decorative unit is cut out, the problem becomes one of a choice of two colors from construction papers; if drawn, the color of the crayon must harmonize well with the paper for the cover. These children will readily see that if their cover paper is too dark, the

crayon will not show; and that a good strong color looks better on a grayer or more neutral paper—one of lighter value. Of course they will not use these terms but they will understand the idea! They will soon learn that when crayon is used, the paper must not be too dark, so that the crayon color will be evident. If the design is cut out, dark covers may be used, because the light paper in the design will show clearly.

In planning the design for a book cover with children above the kindergarten age, the same principles of good spacing apply to margins and mounting as in connection with posters and charts.

The following questions suggest a method of procedure in designing book covers:

1. *What is of most importance on the cover of the book?* Children will readily agree that the “title,” or what the book is about, is the most important element. An examination of books at hand will verify this, for most books have the title on the outside cover. They will note that in all cases the title is made prominent by its size and placing; it is the largest item on the cover and occupies the most important place, which is just above the center.

2. *What item on the cover is next in importance to the title?* or *What do you want to know about a book besides the title?* They will tell you that they want to know who wrote the book. On examining books they will see that the author’s name is nearly always on the cover, but that it is not so important as the title, and, consequently, is not the first thing they see. This is because the letters are smaller and the placing is secondary.

3. *What may we do to make the cover more interesting or beautiful?* The discussion of this question will emphasize the fact that the title and author’s name (the child’s name) are the two necessary elements. If these are well-lettered and well-placed, the cover is complete and satisfying. But other things may be done to make the cover more beautiful and interesting—such as the addition of a “decorative unit” or a border. The decorative unit may be a simple, abstract design (such as a circle or triangle), but it becomes more interesting if it is a form sugges-

tive of the contents of the book. It may be the shape of a camel or a tent or a palm tree (if the book contains biblical material), which is used as a decoration, perhaps to fill one spot, or possibly repeated in a border. Attention should be called to the fact that there is a difference between a "picture" and a "decoration." A picture is inappropriate on the cover of a book. This belongs inside the book as a frontispiece or as an illustration. Anything on the outside cover should always be in the form of a design—that is, purely for the purpose of decorating that cover.

A book cover may be designed with cutout letters, cutout decorative units, and cutout borders, all of which will be pasted on. If cutting is used for any item on the cover, it should be used for all, and not be combined with crayon or paint. On the same principle, crayon may be used throughout, or paint. See Figures 52, 53, and 54 for examples of book-cover designs made by children in different grades.

As a general rule, younger children secure better results in

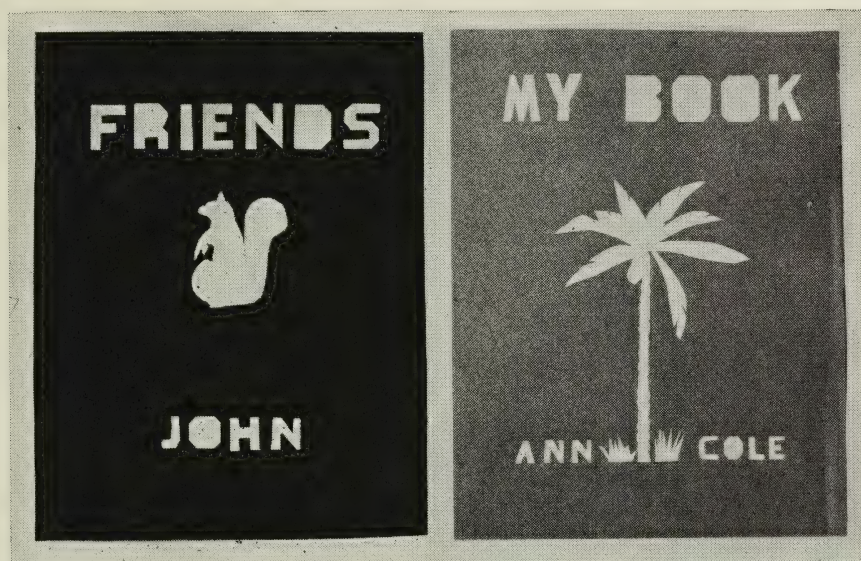


Figure 52. COVER DESIGNS MADE BY CUTTING AND PASTING BY
PRIMARY CHILDREN

cover designing if either crayons or cutting and pasting are used; older boys and girls can manage water colors and ink, but these media are inadvisable in connection with book-cover designing below the junior and junior high ages.

The rules for good spacing are more or less definite, and should be known and adhered to by all children, and most certainly by teachers! But even with this degree of definiteness there is real opportunity for the creative in designing.

Planning the design for a book cover should be done with much care and forethought. The general method is the same as that for a poster. (See Chapter VI.) Rectangles of different sizes may be cut and placed on the cover where they may be moved around. Through experimentation, the sizes and shapes for titles, names, and decorative units will be determined. The important point is to plan the design for the *entire* cover—to see all of the items as they fit together in one whole. Do not make the mistake of first making the title and putting that onto the cover, then

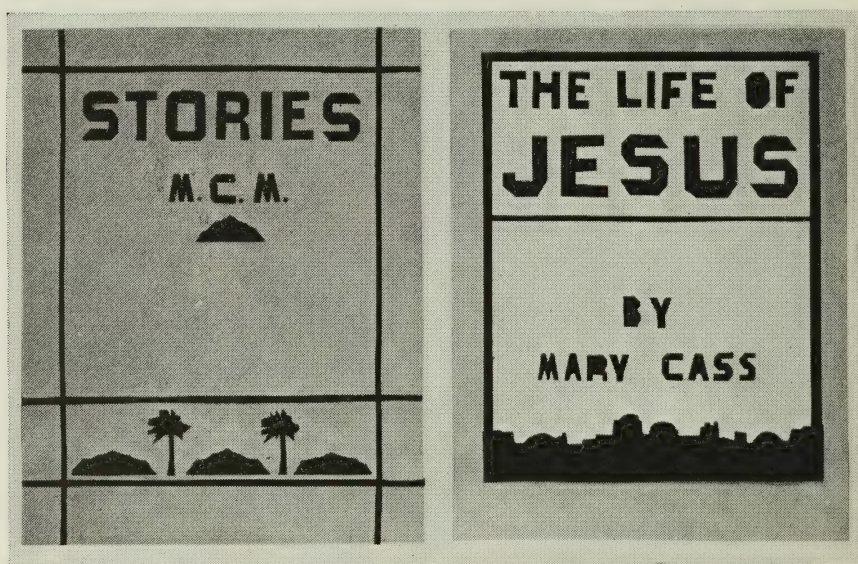


Figure 53. COVER DESIGNS MADE BY JUNIOR CHILDREN

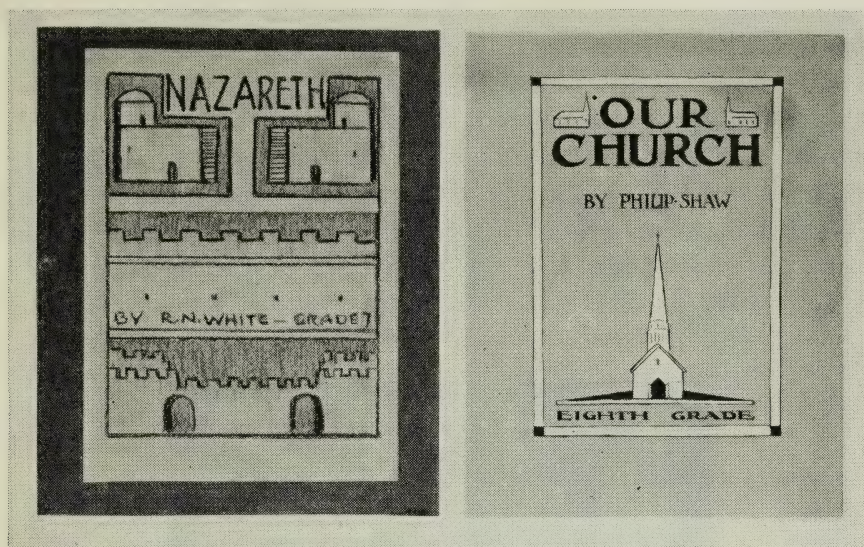


Figure 54. COVER DESIGNS MADE WITH CRAYONS AND PAINTS BY JUNIOR HIGH GIRLS AND BOYS

adding other items one by one. Every item must be seen in relation to its place with all of the others. The book cover must be planned as a whole before any one part is really determined. See Figure 51 D for an example of planning.

The lettering itself and the transferring of the lettering and the drawing may be accomplished as described in Chapter IV. It is better not to attempt transferring below the second grade. If cut-out letters and units are used, these may be placed directly on the cover and moved around until the spacing is satisfactory, before being pasted.

ATTRACTIVE PAGES WITHIN THE BOOK

Well-designed pages make the book doubly interesting and attractive. This is a problem for the junior and junior high ages rather than for primary children.

Of first importance is the matter of margins. Each page should

have margins, just as in a printed book. The margins must not be too narrow, otherwise the page will seem crowded. Margins can be drawn lightly so that they may be kept intact, if the drawing or writing is done directly on the page. The easier method, however, is first to determine the size of the margin desired; then, on other paper the size of the rectangle within the margin, do all the drawing or writing. This small sheet may then be mounted on the page, keeping the margins as planned. The effect will be that of a body of printing in a regular book. The com-

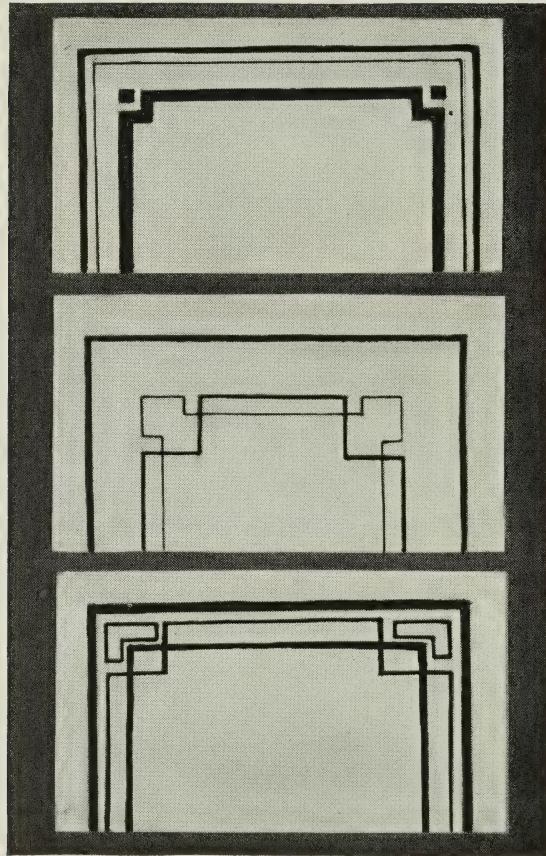


Figure 55. LINE BORDERS DESIGNED BY A JUNIOR HIGH GIRL

parative width of margins should follow the same principle used in other forms of mounting—the top and sides the same width and the bottom wider, with one slight difference: in the case of two pages that open together, the two margins coming against each other in the center form too wide a path of white; and because of this they should be narrower than the outer margins. Notice this fact in printed books. Ordinarily this narrower margin at the center of the book is automatically cared for by the amount taken up in the binding.

Sheets of Manila paper, 9 by 12 inches, make satisfactory leaves. The size of the sheets mounted on the pages may be approximately 7 by 9½ inches. They may be pasted at the top, with the lower edge free.

The kinds of paper to be mounted on the pages will vary according to what is on them; drawings may be on white drawing paper, writing may be on typewriting paper, and so on. Figure 47 C will indicate how the mounted pages will look. Sometimes the drawings may have a double mount: that is, mounted first on a colored paper which will give a very narrow line of color around it, before mounting on the page.

Pages may have borders on them or decorative units placed where they will fill vacant spaces. Sometimes an initial letter is colored on a page of lettering. Figure 55 shows borders made by a junior high girl. Borders like these may be used for cover designs or around the inside pages.

Junior high boys and girls delight in organizing their books as if they were printed books. They may have “flyleaves,” the blank pages at the front and back; then a “frontispiece,” which will be a picture.

The “title page” will have the title lettered on it, and also the name of the author, and perhaps the grade or the name of the church school. There may also be a “table of contents,” in which case the pages will need to be numbered.

These details of organization do not concern primary children; but in the junior and junior high departments beautiful books can be made.

VIII

Clay Modeling

MODELING WITH clay offers one of the finest opportunities for creative expression. The experience of molding a recognizable object with one's hands brings a genuine thrill. The very feel of the clay as it is controlled by sensitive fingers makes children eager to manipulate this pliable and yielding material. Clay is ideal for use with all ages, but it is particularly appropriate with small children because of its tactual quality, bringing into play both large and small muscles. The creative use of clay offers a different and unique experience because of the worker's direct contact with the material; there are no intervening tools.

Notwithstanding these advantages, we find that clay is not used in creative work in the church school (whether Sunday, vacation, or weekday) as often as are many other materials. This is to be regretted. Strange as it may seem, parents are somewhat to blame! They complain to teachers when John and Mary come home from Sunday school with clay on their best clothes! And this is an understandable objection. But it is a situation that can be remedied easily. The answer is work aprons or smocks. Even primary children can make their own aprons; older classes can always make or bring their own, and they may make them also for the younger groups if necessary. This activity in itself is a worth-while project, with a real motive behind it. In some church schools, where much creative work is done involving materials of all kinds, parents recognize its value and send their children dressed in "work" clothes. The modern classroom is more and more becoming a workshop, and appropriate dress should be worn.

A second objection comes from the teacher who hesitates to let children work with a medium that is new to her and one in which she thinks she cannot give help.

Of course it is desirable that the teacher have some experience with modeling, and there are a few technical points which she should know in regard to the use of clay. But one does not need to be a sculptor nor to have had art-school training along this line in order to be able to guide children in its use and to steer them into the creative approach. A willingness to experiment beforehand and to try to make what the children may attempt later is all that is necessary. Children, left to themselves, seldom have any hesitancy in managing clay. They will often tell their teachers how to make things!

The few difficulties confronting the teacher in the use of clay can readily be overcome. The important factor is the realization that modeling, with its valuable contribution to creative expression, is another channel for learning.

THE RELATION OF MODELING TO DRAWING

Modeling and drawing supplement each other, and should be carried along together. As modeling is truly "drawing in three dimensions," in many instances it is advisable that modeling come first. A child who *feels* the entire three dimensions of the form as he models it in the round, has acquired an intimate knowledge of that form. He will then make a drawing which expresses more solidity and form.

There are artists who realize the contribution to their paintings of this intimate experience with the third dimension of forms, and always model their pictures in clay before they make the paintings.

KINDS OF CLAY

Modeling clay comes in two forms, each with a slight advantage of its own: clay that is mixed with water, sometimes spoken

of as pottery or artist's clay; and clay that is a manufactured, plastic material, moistened with an oily substance, and commonly known by various trade names such as Plasticine or Plasteline.

Pottery clay or water clay is most frequently used in art schools and day schools. This may be bought at any art or school-supply store, in one-pound or five-pound packages or by the barrel. It comes either as clay flour, to which water must be added until it is the right consistency for modeling, or in metal containers, in which it is already in a dampened condition. This kind of clay, of course, dries out very quickly and must be kept covered with a damp cloth if the same piece is to be worked upon through a period of days; or it may be kept damp and workable if placed within a metal container.

Pottery clay is a favorite with many teachers because it is rather more easily manipulated than the Plasticine form, and is free from the oily odor of the latter. But the disadvantage for classes that meet only once a week is that it will dry out if not kept damp in the meantime.

The ideal use for pottery clay in church-school work is in making objects which can be modeled within the one period, as is the case with kindergarten children. These objects will dry out and become hard, and care should be taken not to drop them, for they are easily broken. After they are dry they may be painted with enamel or poster paints. Sometimes a school has access to a kiln where pieces of work that are worth preserving may be fired and glazed. But the firing and glazing are not at all necessary to the success of the creative modeling done in the church school.¹

Plasticine (or other commercial plastic clays) is the kind of modeling clay most widely used in the church school. The oily substance mixed with it prevents it from becoming hard or drying out. As this clay is antiseptic it may be used with safety and ease, over and over indefinitely. The advantage of having the

¹ Claytex is one of several recent products on the market, which hardens like stone when exposed to air. This may be used if an extremely hard result is desired.

clay always in workable condition and of being able to use it again and again, makes Plasticine particularly adaptable for the creative work of the Sunday or weekday church school which meets only once a week. It is recommended, therefore, for use in the average Sunday school.

School-supply stores, art stores, dime stores, and probably your church-school supply house carry these plastic modeling clays. Plasticine comes in pound packages, usually with two, four, or eight rolls or strips in the box, and is manufactured in many colors. Gray is the color best suited for ordinary modeling, but other colors may be used also. Because of its oily texture it is not easy to paint over after the piece is finished as in the case of the piece made from potter's clay. White Plasticine is appropriate for modeling buildings, or a dress on a figure, or dishes; red may be used for buildings, rooftops, dress, fruit; green for trees or grass; tan for animals. Blue clay is not recommended, as the dye is likely to stain the fingers or anything else it touches; but as the color blue is not often needed, it may be omitted.

Several colors may be used in modeling one object. A costumed figure may need various colors to give the desired effect, such as white for the inner garment and headdress, red for the belt, and tan for the cloak. The figure itself may be of gray clay.

When a school is ordering Plasticine (or any other clay of this type) it is advisable to order the largest quantity in the neutral gray color and smaller amounts of other colors—the white, green, tan, and red being those which are most often used.

Each teacher will have to decide which kind of modeling clay she will use—and the decision will depend on her equipment for keeping it, the amount of money she has to spend, and upon her personal preference. In a vacation church school, in which classes meet every day, pottery clay and Plasticine may both be used to advantage. In the weekday or Sunday church school the Plasticine type will probably be the choice.

The terms clay and Plasticine are used almost interchangeably in this chapter. Either form of clay may be used for any of the creative work suggested.

HOW TO BEGIN USING CLAY WITH A CLASS

Before undertaking a unit of work which involves the use of clay, give the class a chance to get acquainted with the medium and to discuss its possibilities and management. The following suggestions may be of help:

1. Have every child wear an apron or smock or old clothes. This will meet the objections of parents.

2. See that the tables are protected by newspaper or wrapping paper or oilcloth. The clay must be kept on the paper and never placed directly upon a good table. This will meet the objections from the janitor.

3. Discuss the handling of clay: how to use it, what it does, how to keep it from harming tables, chairs, or clothes. It is always wise to do this when a group (of any age) is using it for the first time. This kind of introduction dignifies the use of a new medium, creates an appreciation for it, and facilitates an easier handling of it.

4. Demonstrate the method of manipulating a lump of clay—with fingers and hands. Let the children see by experimenting that they may mold clay into any shape they desire by just pressing, or kneading, or pulling it out, or by adding a piece. They must realize at the very beginning that clay is never to be “beaten” or “pounded” noisily with the palm of the hand, as is often done by children who have not had the correct method of handling it explained to them. As soon as it is understood that there is never any need to pound clay, and that it can always be pressed or molded with no noise, there is never any difficulty in its handling.

5. If your group is older than first grade, show them how to use a “tool” as an aid in modeling. Regular modeling tools may be bought, but it is also possible to use for this purpose orange-wood sticks, toothpicks, twigs, hairpins, or any similar article that will cut off pieces of clay, or draw designs on clay, or help in refining the object.

6. Have the children wipe or wash their hands after they have

finished working with clay. They must be washed if pottery clay has been used. A piece of paper toweling or Kleenex, however, is all that is necessary to wipe off the hands when Plasticine has been used. Paper toweling should be provided for each class.

It is important that these simple rules be followed from the beginning. This is the time to stress correct procedure and to start right habits in the use of clay. When a teacher prepares a class for modeling in this way she will find that the children approach this new experience with genuine anticipation and enthusiasm.

METHODS FOR VARIOUS AGE GROUPS

Kindergarten. Children four or five years of age need little or no guidance in the use of clay. They enjoy simply playing with it—making anything or making nothing. This free play with the material is important and is the beginning of a creative use of it. Here they become familiar with a new medium, they learn what clay will do and what they can do with it; they learn how to control it for their own purposes. At this age children will readily attempt to model any object. The results may be unrecognizable, for (as in drawing) the interest is in the *activity of making* rather than in the result. The good teacher will rarely suggest and certainly not try to correct. She will be careful not to judge kindergarten results by adult standards.

In planning the unit of work that may involve clay, the teacher should include the opportunity for much that is just “free play” with the material. At times let children make what they wish to make; let them tell stories in clay, or in their own way illustrate stories or events which they have experienced. They are interested in making single objects, such as a piece of fruit, or a vegetable, or a bowl, or the church, or a child, or a toy, or anything mentioned in the unit of work. The amount of creativity involved in such use of clay, at this age, is indicated in the answers to such questions as these: Was there a purpose in the child’s mind for undertaking this? Did he use his own initiative and imagination

in planning and carrying out the enterprise, rather than follow the exact dictation of the teacher? Is he satisfied with the result and can he explain it, regardless of whether or not it looks like the object?

The teacher's part, at kindergarten-age level, is to help create situations in which children will want to use clay and will decide what they will do with it, in order to express their own ideas, or



Figure 56. BOWL, FRUIT, AND JUGS MADE FROM "LUMPS" OF CLAY

to derive greater enjoyment from the story. She should introduce these small children to the medium, however, as suggested above, so that they will know how to use it with ease and satisfaction.

Single large forms are better for modeling at this age. A lump of clay which the child can easily hold in one hand is a good size to begin with. Such an object as an apple, an orange, a potato, or a bowl may be made from a lump of this size. If water jugs are modeled, or jars with small openings at the top, the kindergarten child, in all probability, will make them as solid forms; and this is as it should be. The wide-open bowl may be the only form which he will try to hollow out. Instinctively he will put his thumbs into the middle of his lump of clay and begin pushing the sides out, to make it into the shape of a bowl. This is really the most natural and obvious method of making a bowl. We call this the "lump method," to differentiate it from the

“coil method” which older children use. If there should be any hesitancy on the part of a kindergarten child as to the way in which to begin, the teacher should show him how to press out the hollow in his ball of clay, to make his bowl. See Figure 56.

Primary (Grades 1, 2, and 3). From the standpoint of interest, skill, and attainment in creative activity, first-grade children are much closer to kindergarten children than to children of the second grade.² If there is a grouping of two grades together, kindergarten and the first grade will form a homogeneous group and the second and third grades another. In general the same objectives and methods described for the kindergarten will prove to be appropriate for grade one also. The desire to play freely with the clay, the eagerness to tell stories through modeling, and to model large, single objects—all with little or no critical interest in the correctness of the actual results—is as true of first grade as of kindergarten children. There will be more attention to details, however, and advancement in ability to manipulate the clay as the year progresses. In the first grade the “lump method” is better for all forms; bowls, hollowed out by pushing out the sides from the center, animals, people, houses, fruits, vegetables, all should be started from a lump, with the smaller parts “pulled out” of the body of clay. Handles, stems, heads, arms, legs should be *pulled out*, rather than made separately and stuck on. See Figure 5.

As in the kindergarten, if a child tackles his problem with assurance and models his form with the confidence that he “knows how” (and most little children approach modeling with this attitude), the wise teacher will not try to show him how or to persuade him to use another method. But if there is hesitancy

² It must be borne in mind that the groupings that follow have no relation to the class grouping in any church school. There may be a class for every grade. In a smaller school there may be only one class for each of these four departments: kindergarten, primary, junior, junior high. Some schools are following a different type of group grading, namely kindergarten, primary (grades 1 and 2), lower junior (grades 3 and 4), upper junior (grades 5 and 6), and junior high. Other class groupings are also possible. The point of this section is not to indicate groupings for class organization, but purely on the basis of interests and capabilities in creative activities.

or a question as to procedure, a teacher is then justified in aiding him to begin.

First-grade children should be able to make a vegetable or fruit that has at least one distinctive characteristic by which it may be recognized. Potatoes will have eyes; bananas will be long; apples may have a stem at one end; bowls should be hollow enough to hold something. A comparison of all objects made, with attention called to those objects which have these identifying characteristics, is desirable. All criticism must be constructive criticism; the good teacher will find something to praise about each result.

The desire to model people is ever present. In the kindergarten and first grade, people will probably be represented by pieces of clay with round heads at the top. Here again, if it is necessary to indicate a method, begin with a roll of clay the height of the figure, then model the head out of the top of the clay, rather than by sticking on a separate piece, for such a piece, superimposed, will easily fall off. Arms and legs also may be pulled out of the clay. As a rule first-grade children will have their own way of indicating figures, so that it will probably be unnecessary for the teacher to make suggestions.

Grades two and three. Children in these grades are still anxious to model, using their own ideas. They are beginning to be more critical of their own results and more often ask: "How do you do this?" or say: "I can't make it look like a camel" (or other object). The teacher should be ready to demonstrate or to suggest a better method. Now, the human figure will be made with more attention given to the action involved. Although the proportions and the detail may be no better than at a younger age, people will be *doing* things—sitting, bending, running. Therefore the emphasis should be upon activity. "What is the person doing?" is the question to be asked.

At the primary age the great interest of children is in telling stories through the use of clay, as it is through drawing. An entire story may be reproduced through this medium. If a biblical story is reproduced, such as "Joseph," this may become a valu-

able class project, planned by the group, each member modeling one or more figures. The story will call for people, sheep, camel, shepherd dog, tent, and if the Egyptian part of the story is used, objects related to Pharaoh's court. After all these items are modeled, they may be assembled on a sand table or in a large cardboard box where each part of the story may be dramatized.

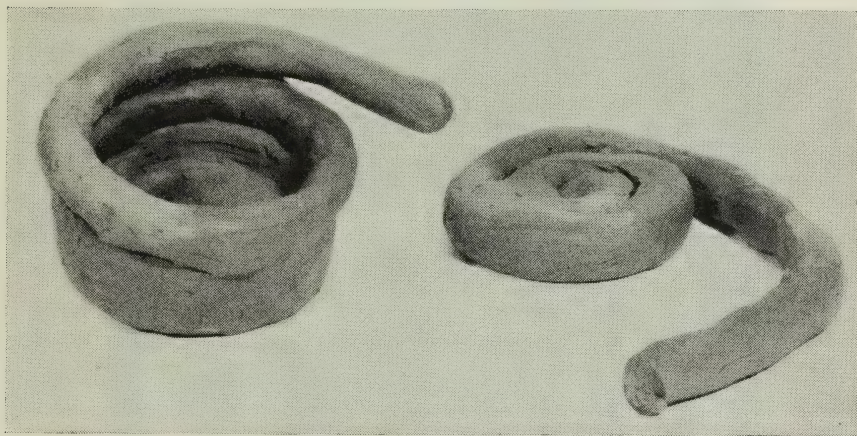


Figure 57. BOWL MADE BY THE COIL METHOD

The children may play the story by moving the characters and speaking for them. The story that is selected for modeling should, of course, be a part of the regular course of study; and the decision to reproduce it in clay should come from the group.

It is in these grades that the "coil" method of modeling pottery may be introduced. Here children are interested to know how the early shepherds made pottery and they will want to follow the same method in making such things as Hebrew jugs. The early shepherds, like most primitive people, started with a long coil of clay which they wound around itself in spiral fashion, working the coils together as they added each to the others. If the coils are not worked together thoroughly, the bowl will not hold, but if well made the piece of pottery will prove to be very strong. Second- and third-grade children have the ability to use and

understand the "coil" method. It is not appropriate for kindergarten and first grade. See Figure 57.

Junior (Grades 4, 5, and 6). At these ages children are interested in modeling with much more attention given to exact likeness and detail. The "coil" method may be used for all objects

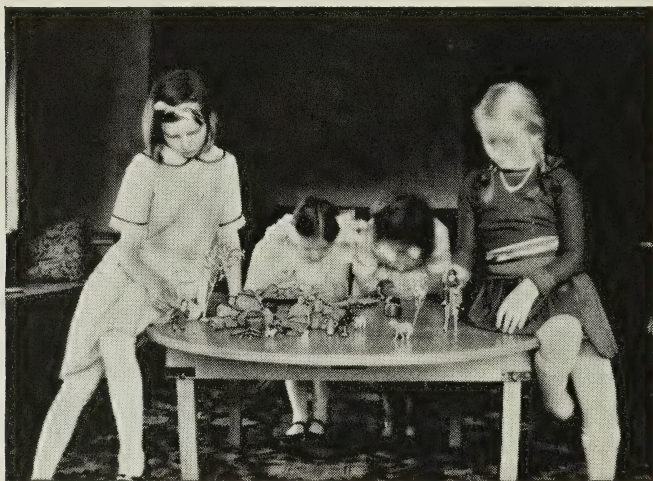


Figure 58. A VILLAGE STREET

such as bowls and jars. Small pieces (handles) may be added on, rather than pulled out of the clay, for now there is sufficient skill to work in these smaller bits so that they will become an integral part of the whole. Modeling tools are used in defining detail or design.

One of the most appropriate and valuable units of work for fourth, fifth, and sixth grades is the modeling of a village or city, such as Nazareth or Jerusalem. If this should be chosen as a class project it may last through a period of weeks or even months. Considerable study is necessary before planning each step. There is the ground plan of the city, the layout of the streets, the kinds of houses, the kinds of trees, the synagogue, the temple, the walls, the gates, and many other things—all to be considered and studied. Such a modeling project may easily be part

of a whole year's work. The size of the city or village may be determined by the amount of clay available and the place it will occupy. If it is to be of greatest value, however, the houses should be not less than $1\frac{1}{2}$ inch cubes, and larger if possible. Figure 58 shows a street scene which later became a part of a village.

Such a community project must include all the members of the group, each one contributing something. When completed, it may well become an exhibit, kept for some length of time for others to see and enjoy. This illustrates the fact that the activity may be only a part of a larger unit of study, but at the same time it may be made the heart of it.

Junior high (Grades 7, 8, and 9). Boys and girls of this age are interested in constructing quite complete dioramas in which clay is used. Each one may compose and work out his own scene. At this age there is much skill in modeling, and careful attention to interesting details and correct proportions. Different colors in Plasticine may be used to add to the general effect.

As an example of a suitable project for the junior high age, a series of scenes representing various mission stations is of value in connection with a world friendship unit. Each pupil may develop his own scene, using clay entirely or perhaps representing some of the items with other materials.

Another modeling project of interest to this age is found in the *relief* or *plaque*. A study of the della Robbia reliefs will inspire attempts in this direction, especially the medallions of infants which were done for the Foundling Hospital at Florence. Figures 59, 60, and 61 show three of the della Robbia reliefs.

TO THE TEACHER: YOU, YOURSELF, MUST LEARN!

Always try to make the objects, or similar ones, yourself, before having the children undertake to make them. If you know how to model some of the simpler basic forms, you will have confidence to work out more complicated ones.

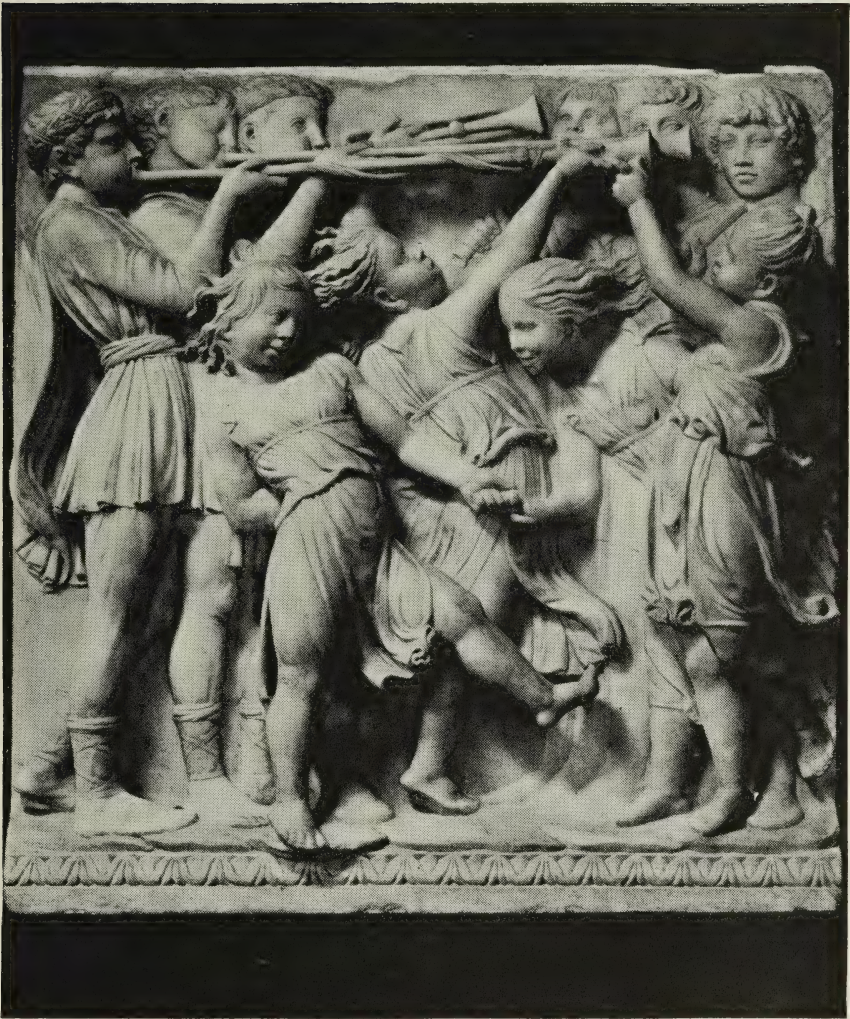
If you have had no experience whatever in clay modeling, ex-



Metropolitan Museum of Art, New York, N.Y.

Figure 59. BAMBINO BY ANDREA DELLA ROBBIA (FLORENCE, ITALY)

periment by following the suggestions given below and try to make these forms. There are many ways of handling clay and modeling things, and these suggestions are given merely as starting points for the beginner. You will soon work out your own methods of procedure and use your own initiative and creative ability. Little children have the initiative and creative urge from the beginning; we adults have developed inhibitions and hesitations which will be overcome only by familiarity with the medium and a sense of being able to accomplish results.



Metropolitan Museum of Art, New York, N.Y.

Figure 60. CHILDREN DANCING TO THE SOUND OF TRUMPETS BY
LUCA DELLA ROBBIA (FLORENCE, ITALY)



Metropolitan Museum of Art, New York, N.Y.

Figure 61. SINGING BOYS BY LUCA DELLA ROBBIA (FLORENCE, ITALY)

What to do. Directions are given below for the modeling of a few typical forms. Before beginning, see that the clay is soft enough to mold easily. If the weather is warm, or if the clay (Plasticine type) has been kept in a warm place, the consistency will probably be right. During cold weather Plasticine becomes slightly hard, as the cold affects the oil mixture; but if the lump is placed in the sun or on a radiator (of course, with paper under it!) for a few minutes, it becomes workable. Be sure that it does not become too warm, for then it will not hold its shape. Sometimes hot hands affect clay in this way. The only thing to do in such a case is to cool the hands and allow the clay to rest untouched for a few minutes.

An apple or other fruit. Have an apple, or whatever fruit is being modeled, where you can see it and feel it.

1. Place a piece of paper on the table before you for protection from the clay.

2. Break off about one-fourth of one of the half-pound rolls of Plasticine.

3. Knead this clay between your hands so that it becomes as round a ball as you can make. Use any device necessary to help make it round, such as rolling it on the paper before you and rubbing off rough spots and edges with the fingers.

4. Feel the apple, letting your hands cover it and your fingers find the bumps and flat places and indentations. Getting the "feel" of the object to be made always helps in modeling.

5. Try to model your ball so that it shows the same indentations, flat places, etc., that you found on the apple. Press down with the thumb to indicate the blossom end and the stem end. Use fingers to soften down all "edges" and to make the clay-apple smooth.

6. If the apple has a stem, pull out a slight bit of the clay from one end in order to form this stem.

A pear. Follow the same procedure as above, starting with a ball of clay, then pulling, pushing, and kneading to form the large end of the pear and the small end. Any fruit or vegetable or form which has a ball shape as a basis may be modeled in

this way. The differentiating details are added after the big general shape is modeled. (Figure 56)

Carrots, bananas, and elongated forms may be started by rolling the clay into a cylindrical shape which is approximately the size of the object to be modeled. In molding a carrot, some of the clay may be pulled off in order to taper the end. The sides of a banana can be flattened by rubbing and molding with the fingers. Such simple forms as these are appropriate for kindergarten and primary children.

A *bowl*. 1. The "lump" method: Place a ball of clay on the paper in front of you. This should have been kneaded so that it is in a fairly soft condition and can be readily manipulated. Push down with the thumbs from the top, in order to create the "hollow." The shape of the bowl and its thickness may be determined by pressing out from the center. If the sides are pressed out too far, they become thin and will not hold. In this event a "tuck" or two may be taken in the sides—that is, lap over the thin part of the clay and smooth it down by working it well into the main body. It is often better, however, to roll the clay into a ball again and start all over.

You should be able to make a very round bowl or give it any shape you desire. You may pull handles out of the sides, flute the top edge, or make a design around the bowl with your modeling tool. (Orangewood sticks, toothpicks, and hairpins make good modeling tools.) The bottom of the bowl should be flat.

Bowls made by kindergarten and first-grade children will not be as round or as smooth as yours, nor will they have as lovely a shape. These are not standards which need concern us as we judge the work of children of those ages. For the bowls that they make, there need be only two tests: Do they stand on the table? Can they hold things? (Figure 56)

2. The "coil" method: Roll about an eighth of a pound of Plasticine into a long rope or coil, approximately half an inch, or less, in diameter. Begin to make the bottom of a bowl by placing one end flat on the table and then winding the coil around itself in spiral fashion until it becomes as large as you wish the bottom

to be—perhaps about two inches in diameter. With thumb and forefinger work together the coils by rubbing the clay until there are no indications of coils or creases on either side. (Figure 57)

The sides of the bowl may be built up, laying on one coil at a time, and rubbing this thoroughly into the lower piece, both inside and out, before another coil is added. If you do not have enough coil to bring the bowl to the right height, make more rolls, but the joining of coils must be firmly done. The secret of success in this method lies in the solidity and firmness with which the coils are rubbed together—each coil being laid on and rubbed in, before another is placed on top.

You should be able to model an attractive bowl by the coil method. The sides should be smooth and the shape interesting. Handles may be added by attaching them and rubbing them well into the bowl. Designs may be cut into the sides with a tool.

This use of the coil is more difficult than the “lump” method, and therefore is not appropriate for children below second grade; but second-grade children are able to manage it very well. They are interested in hearing stories of the early Hebrew shepherds and primitive potters, such as the American Indians, who made pottery by this coil method.

A Hebrew house. Mold a piece of Plasticine into a cube. Pull the top edge up about one-eighth of an inch to indicate a railing around the roof. At one side attach a strip of clay, diagonally, to make the outside stairs from the ground to the roof. Form the steps with a tool, or even with your fingernail. If the underpart of the steps is of solid clay and well worked into the house, the stairs will be secure. Place a smaller clay cube at the top of the stairs to indicate the guestroom. This also must be solidly attached to the roof. Figure 62 shows clay models of Hebrew houses.

Variations of this single-room Hebrew home are easily made from descriptions and pictures of Hebrew buildings. First-grade children can make a single-room house fairly well. The rich man's house is a fine project for the third or fourth grade. This may include many forms of creative work, such as rugs woven, dolls dressed to represent people, trees made for the inner court. A

large house may be made on the sand table, the walls being made of clay and also the pillars which support the roof around the inner court or patio. The roof itself may be made with corrugated cardboard and painted red to indicate tiles. The roof can be arranged so that it may be lifted off, and the inside of the



Figure 62. CLAY MODELS OF HEBREW HOUSES

room seen. Furniture, such as tables, stools, benches, etc., may be made with clay. A rich man's house modeled by children in the third grade is shown in Figure 63.

People. Start with a piece of Plasticine the approximate height of the figure to be made. Roll this into a cylindrical shape. The head, arms, and legs may be pulled out of this piece of clay. You should be able to model a figure with correct proportions, showing any desired action. The features on the face need not be shown if the figure is small (three or four inches). The costumes on biblical characters are easy to model—the straight tunic, the long robe, the turban, the woman's veil are all simple forms. It is better to model these costumes by pulling them out of the original piece of clay, rather than by adding them on. There are exceptions, however, such as when different colors are used (e.g., white clay for a turban, or red for a robe) in which case the added clay has to be worked in carefully so that it will not become loose or fall off. Figure 64 shows a Hebrew woman

modeled in Plasticine by a primary child. For the proportions of the figure, see Chapter II, DRAWING.

With kindergarten and first-grade children the proportions are a matter of no interest and we should not judge results from this angle. But these children can make their figures *doing things*; they can bend them to indicate action.

Animals. Have some fun! Try modeling five or six animals from memory: a rabbit, a cat, a squirrel, a camel, a dog, a horse, or any other animal. You may be surprised to find that you have six animals that can be recognized. But if this is not the case, ask yourself: "What is the most distinctive characteristic of each animal?" Look at pictures or toy models. The humps make the animal look like a camel, whether or not the other details are

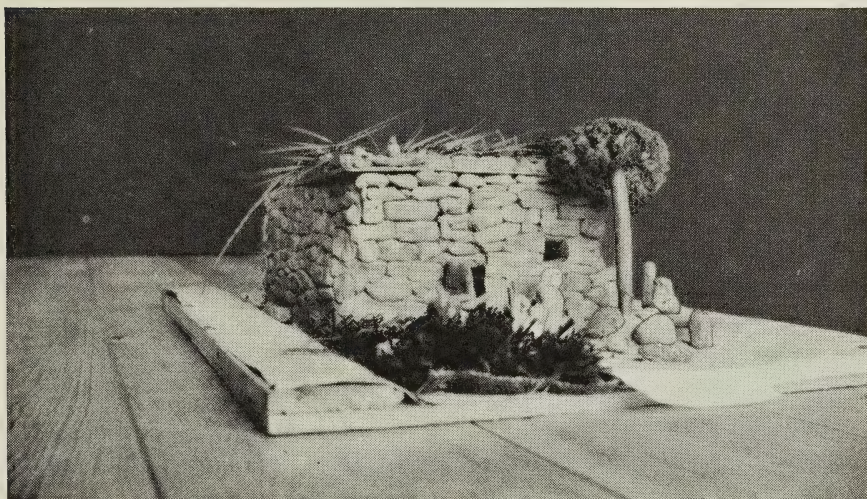


Figure 63. A RICH MAN'S HOUSE MODELED IN CLAY AS A
THIRD GRADE PROJECT

there. See that your camel has two humps; if you've molded one hump, you have a dromedary. The rabbit has long ears; be sure you make them long. The squirrel has a big bushy tail. In this way you can at least indicate with clay one characteristic which distinguishes each animal.

Such a method as this may be used with first- and second-grade children, when there is the desire to model a shape that looks like the animal. The reason for the lack of ability to make



Figure 64. MODEL OF HEBREW WOMAN MADE BY A SECOND GRADE CHILD

a recognizable form nearly always lies in the fact that there is no clear mental picture of the object itself. With both children and teachers, if the mental image is hazy, the modeled result will be hazy too. Modeling, like drawing, is a wonderful check on mental imagery! The fact that an animal (or any other form) can be modeled with its essential characteristics, so that it is recognizable, indicates that there is a clear mental picture.

You as teacher must have a definite and correct mental picture of any form which the children will be likely to use. Before you model a camel, for example, study pictures, read descriptions, and feel small models so that you will be sure of certain facts.

How to mold the camel. Start with a lump of clay about the size and shape of an egg. Begin to pull the head out of one end. Is the head higher or lower than the hump? Look at your picture or model to find out, and pull the head up to the correct

height. Then model the hump and indicate the double curve made by hump and back of neck. (See drawing of camel, Figure 6.) Are you making a one-humped dromedary or a two-humped camel? Note the slant upward under the body and the thickness of the body; try to indicate this with clay. You may use toothpicks for the four legs, or you may model as a first-grader would:



Figure 65. CAMEL MODELED BY A SECOND GRADE CHILD

make the two front legs as one, and the two back legs as one. See Figure 65. If toothpicks are used, cover them with clay and work the clay thoroughly into the body of the animal. Notice the thick pads of fat on the camel's knees which form a soft cushion when he kneels down in the sand to be loaded. Show these distinguishing characteristics in your modeling.

Use your modeling tool to refine the head. Notice the length of the head with the long turned-down nose. Where is the mouth? Use your tool to indicate the mouth, the ears, and the eyes. Has the camel a tail? How long? And what is the shape? This short tail may be pulled out of the clay and defined with your tool. It is important in the modeling of any animal to make the hip-joint or thighs thick enough. Note how the hind legs thicken into the thigh as they join the body.

After you have modeled this camel, with all the definite obser-

vation and study that is involved, you will feel that you really know something about a camel!

If kindergarten and first-grade children do nothing more than indicate the hump on a camel, they have attained all that should be expected of them, and the result is to be judged a success for this age. Second- and third-grade children will be able to model a camel with more of the correct proportions and characteristics, such as the legs with kneepads, the long head, and the tail. Older children will be able to show the details of ears, eyes, mouth, and the thickness of the thighs. Tan or brown Plasticine is appropriate for camels.

Sheep. Study the general shape and proportions of a sheep, from picture or model. The body of the sheep is really a long, rectangular solid, with the edges rounded. Use white clay and pull the head out of one end. Note the short neck as distinguished from the camel's neck; the triangular-shaped head, with its pointed nose; the short legs. Pull out these short legs from the under side of the body, or use short pieces of toothpick instead.

Other animals may be modeled in the same way, but a study of the peculiar or differentiating characteristics of each one should be made from pictures or models. If you as a teacher conscientiously practice modeling several of these animal forms, you will gain a confidence and skill which will enable you to model new forms whenever you need them.

Reliefs. A relief is like a picture in clay. Drawings of objects are made upon a flat background of clay, and then the forms are built up so that they stand out in "relief" from this background. They may be modeled in very *high* relief, that is, with thick and rounded forms. Or they may be built up in *low* relief (*bas-relief* this is called), in which case the forms are very slightly raised above the background.

Make a flat background of clay about three inches by four inches in area, and one-fourth of an inch in thickness. Draw on this, with a hairpin or pencil, a Hebrew house and a palm tree. Build up the house and the tree with pieces of clay so that these forms will be about one-eighth of an inch above the background.

You will have a low relief. Of course as you model these forms parts will be thinner or thicker as required. Care must be taken to be sure that the superimposed form is solidly worked in to the lower plaque of clay.

Single objects, or a figure, or a scene from a story may be modeled in relief in this way. If the relief is first planned on paper, and then transferred to the clay background, the decorative quality of the result will be more certain. The reverse of this process is also interesting. Instead of building up, the forms are cut out of the background, and thus the design is depressed. This process is known as *intaglio*.

Illustrations of relief modeling are shown in the well-known della Robbia examples, three of which are reproduced in Figures 59, 60, and 61. Other activities which include modeling are described in Chapter XI, UNITS OF ACTIVITY.

IX

The Sand Table

ONE of the most forlorn sights in a church-school room is the sand table with nothing on it. Neglected, the ruins of some forgotten activity still half buried in the sand; or empty, except for the gleaming white sand itself—in either case, a telltale sand table! Indeed there is no truer barometer of a teacher's alertness than the condition of the sand table.

"That sand table is a nuisance," a teacher said. "The children play in it and spill the sand over the floor. Then the janitor objects." And this teacher is right. *Her* sand table is a nuisance; it is a perfect invitation for aimless play and for sand-throwing. Even an adult has difficulty in resisting the temptation to run his fingers through it!

"We have put our sand table away," said a superintendent. "The children throw sand over everything when it is not in use."

But the difficulty in these cases is not with the sand table; it is with the teacher. She does not know how to use it, and for this very reason she is missing one of her finest opportunities for creative teaching.

OPPORTUNITY FOR CREATIVE TEACHING: THE SAND TABLE A MEANS TO AN END

An interesting and beautiful result upon a sand table is no proof that the teacher has employed the creative method. Until we know how the result was obtained we cannot truly evaluate the project. Unfortunately, the teacher of little children is very

often more concerned over the correctness and appearance of the result than over the growth of the children while obtaining that result. She plans the project, tells them what to do, and shows them how to do it. In such a case the sand table becomes *her* creative experience, not that of the children.

The sand table, on the other hand, may be one of the finest channels for the creative approach in teaching. It offers the child opportunities to use his constructive imagination through many different mediums. The many types of projects and problems which may be carried through and solved by this method furnish an opportunity for growth in initiative, judgment, and the ability to think things through. The wise teacher is patient. She allows the child to do his own thinking, to make his own plans, and to carry out those plans, even though in so doing he may make some mistakes. She knows that he is learning when he tries and fails and tries again on the basis of his failure. The wise teacher does comparatively little talking. She asks questions to guide the child's thought but allows him to express his own ideas.

The following accounts of sand-table projects for various age groups reflect this creative approach.

THE CHALLENGING SAND TABLE

Kindergarten. A class of kindergarten children are working busily around the sand table. The teacher is one of the group. Two of the children are building a church with blocks—their church. Another is making the walk which leads to the church door. Two are planting trees (twigs with green leaves on them) to represent the trees on their church lawn. Others are making tiny figures out of clay and placing them on the walk—children on their way to church school. One is modeling (with clay) the minister who will be standing at the door to welcome the children.

And what part does the teacher play in this activity? She is the friendly guide and wise counselor; in no sense is she the dictator. She is watching each child and is working first with this

one, then with that one. She is asking questions which will make the children aware of their problems and help them to find their own solutions. She sees that there is no door to the church they are building. Unless some child discovers this fact, she asks: "How can we go into our church?" Various ones offer suggestions for constructing the door. Two or three ways are tried until they find a satisfactory solution. This takes time and requires patience. Why did not the teacher tell them how to make that door? It would have saved time. But that teacher's primary concern is not to see that an entrance is made into the church. Her concern is to help the children realize the need of a door and to help them face and think through their own problems as they arise. Her interest is in skillfully guiding them so that their solutions may be the result of their own thinking and creative powers—not of hers.

When this project is finished, we see on the sand table a crudely constructed block church, with twigs representing trees, some transplanted grass for the lawn, and non-recognizable bits of colored Plasticine representing children and minister entering the church. To the casual observer it may seem that its crudity makes it insignificant. But to the children themselves, and to any understanding soul, this simple representation is full of meaning and interest. No child who has had a part in this project will want to destroy the result without reason. The attitude of both teacher and child toward a piece of creative work well done becomes that of respect. This little scene remains as long as it is needed. Very often the teacher and children gather around it as they sing "This is God's House" or as they express their gratitude for their church in a simple prayer.

When this representation is removed, it is because the children have decided that they need the sand table for their next enterprise.

Primary. A visitor to a primary room was amazed to find the class in what appeared to be an unusual state of disorder. But her astonishment became greater when she realized that there was really no disorder and that there was such intense interest

and activity that no one had even noticed her. In one corner of the room a group of girls were weaving rugs upon little cardboard looms. At a table boys were modeling camels and sheep with clay. Two girls were dressing small dolls to represent Hebrew shepherds. And others were engaged in various activities which the visitor could not recognize at a glance.

Where was the teacher? She was finally discovered bending over a sand table in the midst of several boys and girls. They were constructing an oasis. The boys had made palm trees from long sticks and crepe paper; the girls had made tents and were spreading them over the tent poles.

"You are just in time to see Abraham pitch his tents in this oasis," said the teacher to the visitor. "Mary, will you please explain to our guest what we are doing?" Then Mary, with other children also making their contributions, told the story of this sand-table project:

The class had been hearing stories about Abraham and the shepherds of the Bible. They decided to build an oasis upon the sand table to represent Abraham's encampment. For three months they had been making the necessary objects, and Sunday by Sunday they had added to their representation. During the very first session they had dampened the sand and molded it to look like the desert. They made dunes and put in rocky hills and cliffs, because they saw that the desert in Palestine looked like this in pictures. They then dug a well (by sinking into the sand a small glass of water) and made a stream so that grass and palm trees would grow.

They had been told stories about the date palm and all it means to desert people, so the boys thought they could make some after looking at pictures. They cut strips of green crepe paper and fastened them in a bunch at the top of a long twig. These twigs curved over and gave the appearance of palm trees growing by the water's edge.

The children had read that desert shepherds often planted a crop of grain in an oasis and lived there long enough to harvest it. The committee in charge of this part of the oasis therefore de-

cided to plant grass seed along the banks of the little stream and to keep it watered, so that it would really grow and look like wheat. After the tents were fastened down, the dolls, representing Abraham and his servants, planted the grain. Different children moved the dolls about and talked for them. The sand was well watered at this time.

The visitor then saw the little rugmakers take their rugs off of their cardboard looms and place some of them inside the tents and others on the ground outside. Then dolls dressed as shepherds were seated on the rugs. One tiny baby doll was rolled up in a rug. Two shepherd women were seated by the door of the tent, grinding wheat. Their mill was made by placing two round, flat stones together. Bowls for the grain and flour were modeled from clay by another committee of children.

Three dolls represented women drawing water at the well. Their jugs had been modeled also. The boys who had made sheep and camels placed them in groups near the water in the shade of the palm trees. Shepherds were near by.

As the visitor watched these primary children reliving the simple life of the desert shepherd, intelligently reproducing every detail and entering into this nomadic life with sympathetic understanding, she knew that they were acquiring an appreciation of biblical stories that their mere telling would never bring. They were incorporating into their own lives the problems and experiences of the simple shepherd people.

Several weeks later the visitor came again to look at this primary project. The "wheat" had been carefully watered each day (the children taking turns at this task) and had covered the banks of the stream with a green crop. The grain was now beginning to turn yellow. This meant that the shepherds must harvest it and the women must grind it into flour for wheat cakes.

The visitor knew that this activity represented a truly creative experience in the lives of those children. They had planned it and had worked out each detail as a result of their own thought and study. And there had been no domination or dictation by the teacher. She had guided, given help when it was needed or

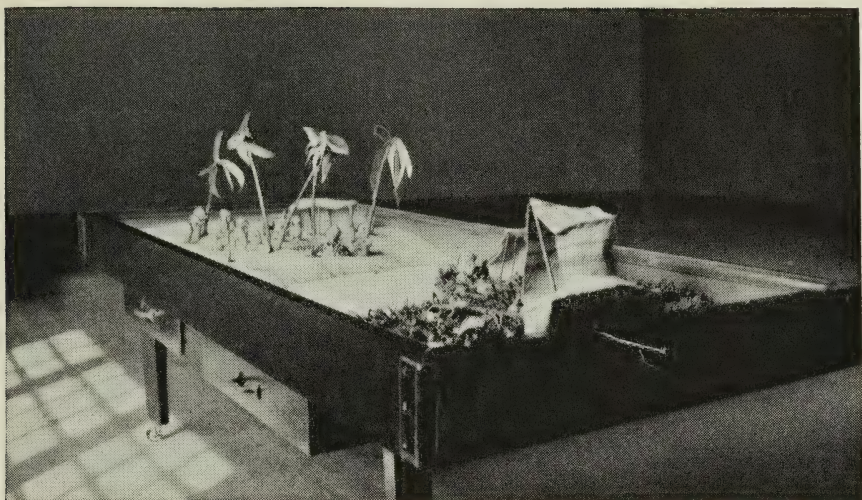


Figure 66. ABRAHAM'S ENCAMPMENT: A SAND-TABLE PROJECT DEVELOPED BY SECOND GRADE CHILDREN

desired, and through the discussions made her contributions as a co-operating member of the group. She had been clever enough and skillful enough to control the situation so that interest was sustained, because the children did their own thinking and carried out their own plans.

And thus for months this one project filled the sand table. It was constantly being changed and additions were being made to it as time went on. New stories were dramatized on it. Interest never waned, for it was always a growing, expanding experience which became the center of the curriculum for this primary department.

On Children's Day this particular group presented to the church their sand table with Abraham's encampment upon it. Throughout the following year it was kept intact in the room with other permanent exhibits to be shown to visitors. A sand-table project developed by children in the second grade is shown in Figure 66.

Junior. The sand table in the room of the junior department takes us to India. Here we see a flat, white, one-story building

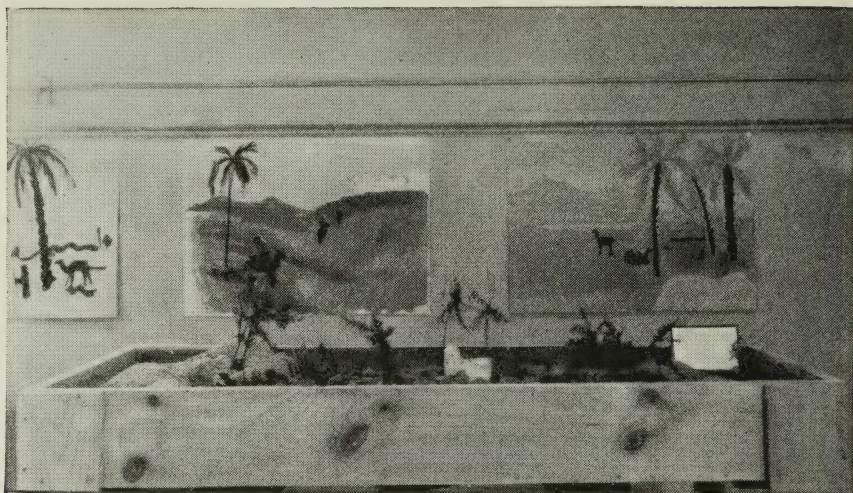


Figure 67. PAINTINGS COMBINED WITH THE SAND TABLE

spreading over the ground, the red-tiled roof standing out in prominence. Near it are several smaller white buildings. Under the trees in the white, sandy yard are many little brown children in East Indian dress and several grown people in American costume. All are bending over books—scrapbooks from boys and girls in America. The whole scene is enclosed by a high reed fence and in one corner is the neatly lettered sign giving the name of the school and the mission station in India. Upon close examination we find that the buildings are made of cardboard, covered with white Plasticine. The roof is of corrugated paper, painted red to resemble tiles. The various kinds of trees are represented in different ways: some are simply sponges, dyed green, attached to a twig; some are made of green crepe paper fastened on long sticks to look like palms. The benches under the trees are constructed from cardboard, colored brown. The children are modeled from brown Plasticine, with white Plasticine used over the brown for slips and saris. The models representing adults, dressed in American clothes, are American missionaries.

This representation is an all-department group project, continuing for about three months, a part of the world-friendship

program for juniors. This church's own missionaries are at this school in India, and a letter has come from them telling about the school and expressing the wish that the children in the home Sunday school may be willing to send some pictures of themselves and their interests for the Indian boys and girls to see. Many members of the junior department had heard these missionaries speak the previous year when they were home on furlough, and this served as a point of contact to arouse interest at once. It was natural, therefore, that when several causes were presented for their world-friendship interest they should choose this school in India. This meant that their offerings would be used for this purpose, that they would find out all they could about the boys and girls of India and about this school in particular, that they would write letters, and perhaps send the gift that had been suggested—books with pictures of themselves, their homes, their school, their church, and their games and play.

As a part of this three-months' project, the children decided they would build the school upon the sand table. They wanted to have it in their midst as they talked and read and studied and worked. They consulted books and pictures, and people in the

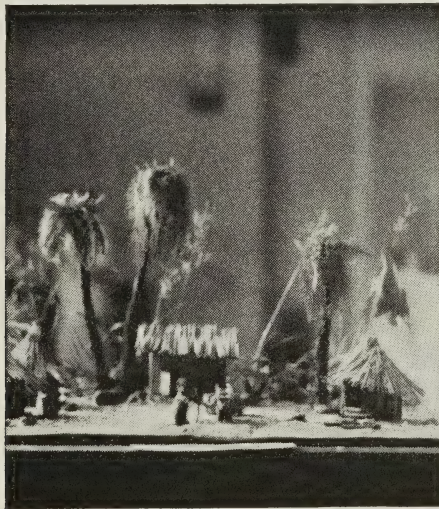


Figure 68. SCENE IN AFRICA REPRESENTED ON THE SAND TABLE

church gave them letters from their missionaries that contained interesting descriptive passages. A committee wrote to the denominational headquarters for pictures and descriptions of the school. When they had some basis in knowledge and understanding they divided into committees for different parts of the activity and were then ready to begin the work of reconstructing the school. One child drew the floor plans for the buildings in the sand. Several others cut the sides of the buildings from cardboard, and others covered these with white Plasticine. Two children painted the roof while others were modeling people or making trees. Little by little, the school began to grow on the sand table.

At the same time, along with this enterprise, the children were making three scrapbooks to be sent to India, including kodak snapshots and pictures cut from magazines.

This project was completed in three months and was worked out entirely during the fifteen-minute "friendship period" each Sunday, with such additional time as was available during the pre-session period. When the sand-table construction was completed, a photograph of it was taken and included as one of the principal pictures in the scrapbooks being sent to India. Some time later, as part of the acknowledgment from the boys and girls of the school in India, the junior department received a picture of this East Indian group looking at the scrapbooks in the yard of their own school buildings, thus making almost the same scene that they had represented on their sand table.

Junior high school. A class of twelve girls was in charge of the junior high worship service. They placed a row of tables at the front of the room, on each of which was a small sandpan about 20 by 24 inches in area and 2 inches deep. In each one was the representation of a scene from the life of Christ. As the worship theme this morning centered about Jesus, they had planned appropriate hymns and prayers with a short talk from each girl about the scene she had made. The first girl said: "We have been studying the life of Jesus and have selected the important incidents to show you here. Each of us has represented one scene.

Mine is the *Nativity*." Then she recited the verses from Luke (2:8-20) which give the story, and briefly called attention to her interpretation of it. Each girl followed in turn, beginning with the Bible selection which she had used as a basis for her scene, followed by an explanation of the way in which she had worked it out. The entire department marched around the room

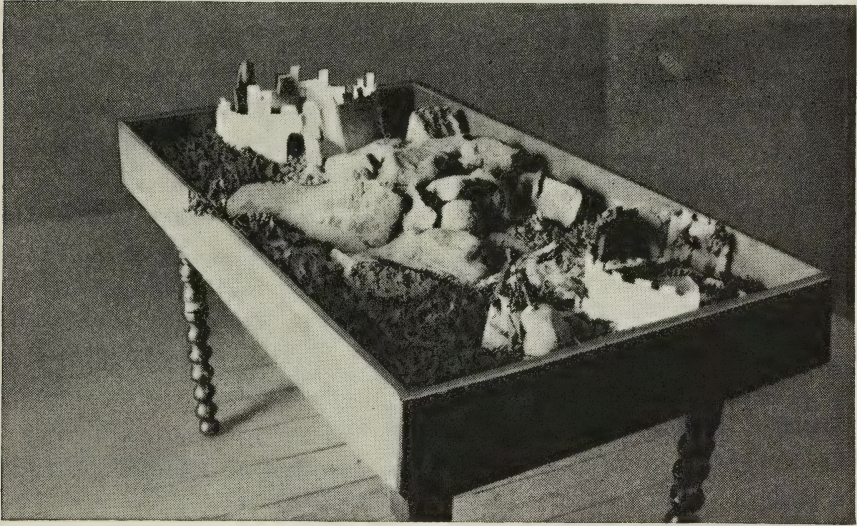


Figure 69. THE STORY "FROM JERUSALEM TO JERICO" SHOWN ON THE SAND TABLE

as they sang "Tell Me the Stories of Jesus" and looked more closely at these twelve pictures from Jesus' life. The scenes were as follows:

1. *The Nativity*. Bible selection, Luke 2:8-20. Here was shown the Holy Family in the stable with shepherds and Wise Men and animals at the side. LeRolle's painting, "Nativity," inspired this composition. The stable was made of pieces of thin board with rugged sticks for support. The manger was constructed from corrugated cardboard. Dolls three inches high were dressed to represent Joseph and Mary, and a tiny doll wrapped as in swaddling clothes lay in the manger. Straw covered the floor and

small celluloid animals were grouped at the sides—cows, sheep, dogs, camels, donkeys. Several dolls dressed as shepherds were placed at one side of the manger and on the other side stood three Wise Men in gorgeous attire with outstretched hands, offering their gifts to the Christ child. A small flashlight at the top shone down through a hole on the manger and gave a beautiful effect.

2. *The flight into Egypt*. Bible selection, Matthew 2:13–21. In this scene Mary and Joseph and the child were resting for the night on their flight down into Egypt. The damp sand had been modeled to represent the desert. A tent was pitched under a few palm trees, for this was evidently a small oasis. Joseph was leading the donkey to water; Mary was sitting on a rug at the tent door, holding the child in her arms. The figures were small dolls dressed in costume, and the donkey was a celluloid animal correctly proportioned in comparison with the dolls. The tent was made from a piece of black woolen cloth stretched over nine poles. The rug had been woven on a small handloom, and the palm trees had been made by fastening strips of green paper to the ends of long sticks.

3. *The village of Nazareth*. Bible selection, Matthew 2:21–23; 13:54 ff.; Luke 4:16 ff. The entire village was represented in this sandpan. From pictures and maps found in biblical encyclopedias and dictionaries, this girl had first modeled the topography of the town in the dampened sand. Next she drew an outline of the village, indicating the main streets and buildings. She made the wall from Plasticine and small stones. She then modeled many little Hebrew houses and other buildings and placed them as she saw them in pictures. There were shops and a synagogue and one-room houses, such as the one in which Jesus lived. There were also larger houses built around courts in which wealthier people lived. Outside of the city gates were grainfields, separated by stone walls. At the foot of the hill, women at the well were drawing water for the evening meal. Everything in the little representation was made from Plasticine of various colors. The girl who worked at this project had done

much reading and research in order to make this an authentic picture of Nazareth.

4. *Jesus' home in Nazareth.* On this sandpan a one-room Hebrew house was constructed, of the kind that Jesus must have lived in as a boy in Nazareth. The carpenter shop was shown at the entrance, and the workbench with tools upon it could be seen within. The house was built by covering a square cardboard box with clay. The roof was the top of the box covered with clay and straw, and had a low balustrade around it. On the outside of the house steps led up to the guestroom on the roof. This entire roof could be lifted off in order to show the interior of the home. The traditional pieces of furniture—bench, table, and chair—were all constructed from cardboard.

5. *The calling of the first disciples.* Bible selection, Matthew 4:18–22; Mark 1:16–18. This showed a sandy beach at the water's edge, the water being indicated by blue paper. A little toy fishing dory was pulled up on the sand. Two figures, representing Andrew and Peter (modeled from clay), were sitting on pieces of logs mending their nets (made from mosquito netting, dyed a light brown). The beach was covered with stones and sticks and some grass. The figure of Jesus as he stood and talked with the two men was made from white Plasticine. (The figures of James and John might also have been included.)

6. *The boy with the lunch.* Bible selection, John 6:1–14. This scene showed a hillside, covered with many little clay figures, seated. Jesus (modeled from white clay) stood talking to Andrew and the little boy who was offering his lunch. At the water's edge boats were drawn up on the shore. The people were arranged in groups, looking toward Jesus and listening to him. All objects were on a very small scale.

7. *Blind Bartimaeus.* Bible selection, Mark 10:46–52. The central figure was the blind man, groping, with hands outstretched toward Jesus, his face lifted up as if searching for light. Several people were leading him toward Jesus, who was talking with some of his disciples. All the figures were modeled. At the back of the sandpan a street scene was suggested by fronts of houses,

steps, and doorways. A dog and one or two men passing by on camels gave the atmosphere of a street in Jericho.

8. *Zacchaeus*. Bible selection, Luke 19:1–10. A large sycamore tree stood near the center of this sandpan. This was represented by a part of a bush with small leaves, most of which had been stripped off. Up in the branches was Zacchaeus, a doll dressed in appropriate costume. On the street below were other dolls representing the crowd that surrounded Jesus as he rode along on a donkey. Behind the tree a house was suggested, only the front and the stairs being visible.

9. *"Who is my neighbor?"* Bible selection, Luke 10:25–37. This was a scene from the story of the Good Samaritan. Between large, rugged pieces of rock the treacherous road to Jericho was indicated. The wounded man was lying at the side of the road; the priest had passed and could be seen on the other side, with his head held high. The Levite had also passed and was walking with his head turned in the other direction. But bending over the man was the Samaritan, giving him a drink from his water jug. The donkey was standing near-by. The figures were made from Plasticine, the donkey was a toy animal, and the scenery consisted of rocks and dampened sand.

10. *The Last Supper*. Bible selection, Luke 22:7–20 and elsewhere. Leonardo da Vinci's great painting of the Last Supper was the inspiration for this representation and it was reproduced as nearly as possible. The background of the room was made from cardboard, colored with soft crayons. The table was built of thin boards. The figures were modeled from colored Plasticine and placed in the positions shown in the picture. A flashlight fastened at the top threw a soft, yellow light over the scene.

11. *Jesus before Pilate*. Bible selection, Matthew 27:11–31, and elsewhere. This showed Jesus standing before Pilate, with the crown of thorns upon his head. All the figures were made from Plasticine, while the walls of the room and furniture were made of cardboard, colored with poster paint.

12. *Easter Morning*. Bible selection, Matthew 28:1–7. On this sandpan the scene at the tomb was represented. The tomb

was made with gray stones. An angel was modeled in white Plasticine; Mary the mother of Jesus, and Mary Magdalene were modeled in colored robes with white headdresses. The tomb was placed in a setting of trees and rocks.

In this activity each of the twelve girls had creatively represented the scene of her choice from the life of Christ, and much research and study and planning had been required for the task. The group had planned the whole project together so that the final twelve scenes would present a consecutive series of events for this worship service.

Senior high school. There was need in the entire school for a map of Palestine. A class of boys in the senior department, conscious of this need, volunteered to make such a map. There were eight boys in the class and they decided to model this map in sand on a large sand table which they placed in a room that was seldom used. Their thought was that the map would then be permanently available to any class that wished to use it. The map itself covered an area of about fifteen square feet.

After a considerable amount of reading and reference to relief maps of Palestine, each boy made his own small charcoal sketch indicating the topography and also locating the specific towns, cities and mountains which he thought essential. They were then ready to plan the big sand map and work on it as a class project. They first modeled the topography of the country, using small stones and larger rocks when necessary to give an appearance of a rocky and mountainous region. The Mediterranean Sea, the Sea of Galilee, the Jordan River, and the Dead Sea were represented with blue paper. Specific mountains were labeled, and cities and towns were modeled in miniature out of clay. Caravan routes were noted by rows of very small camels. The map was carefully made to scale and was as nearly correct in every respect as these high-school boys could make it. The dampened sand was easy to model and it held its shape after the moisture dried out. It required about eight weeks to complete this sand-table map, but it was used throughout the year by many different groups in the school.

THE SAND TABLE VALUABLE FOR ALL AGES

One of the most common misconceptions regarding the sand table is that it is appropriate for use with little children only. The superintendent of a junior high school department once exclaimed: "But of course we couldn't use the sand table in *our* department. The children would think that they were being put back into the kindergarten! They would not be interested." With such an attitude no superintendent would be successful in trying to use the sand table. He would unconsciously impart this point of view to the children. He was unaware of one of the fundamental principles of teaching: *interest comes with motive*. If the child (not the teacher) has a genuine motive for undertaking a project which calls for demonstration on the sand table, there is no hesitancy on his part, no matter what his age may be. A child (or youth or adult, for that matter) accepts any method as worth-while if it serves to accomplish his purpose. It is the *reason* for using the sand table that determines whether it has value and is of interest to older boys and girls. Unless there is a challenging purpose, it becomes a meaningless activity which older ages are bound to scorn. When need arises, such as was indicated by the request for a map of Palestine to be used by the whole school, or the decision to represent scenes from the life of Jesus for a worship service, or the desire to make a Christmas scene on a sand table for the primary department, there is enthusiasm for the undertaking. It becomes a creative activity of real value. Even adults derive keen satisfaction from such a creative experience; but they, too, must have some adequate motive for undertaking it.

The teacher may well ask: "Why bother with the sand table in older classes? Why not let it remain an activity for younger children?" As a matter of fact it is primarily an activity for younger children but still it remains true that young people, and even adults, sometimes find interest and satisfaction in sand-table work. The illustration given above reflected this interest on

the part of the high-school pupils who were doing something for younger boys and girls. But the interest was there, none the less, and it was an interest in sand-table activity. Anyone who has observed an adult leadership education class learning how to use the sand table effectively and creatively, will discover that even adults may find satisfaction in sand-table work, not merely because they are acquiring a new teaching tool, but also in the process itself.

There is a growing interest in the diorama, not only among younger children, but also among young people and adults. Many dioramas are essentially sand-table projects. (For a further discussion of dioramas see Chapter XI.)

INTERESTS AND OBJECTIVES

Objectives and methods should be determined by the interests and abilities of each specific age.

The nursery class. Little children of this age are interested in free play. Sand is a new medium—to feel, to discover, to play with. They like to dig and to mold it with their hands, with no evident object in view. The pleasure derived from aimless playing in sand is a sufficient end in itself. The desire to come into contact with sand through hands and arms and legs and feet results in sweeping muscular movements; consequently much sand is needed. For this age, therefore, a *sand pile* is recommended rather than a sand table or box. If possible, a church may have a pile of sand outdoors for warm weather and another indoors for cold weather or bad days. If the equipment permits, a corner of a large room may be boxed off and a pile of clean white sand placed there. It can be so arranged that there will be a minimum of sand spilled outside the “pen.” An assortment of large wooden blocks should be a definite adjunct to any sand pile. Each child will enjoy his own spontaneous play.

Although the use of sand at the pre-school age seems incidental and free it is here that the teacher has one of her best opportunities. The child is learning control of arms and hands and

body through play with a new medium. He is also building fundamental social attitudes, which will become the basis for Christian character, in his growing ability to play with others pleasantly in the same sand pile. He is learning that he must not take what another child already has; that he must not use all the blocks or the greater part of the sand. This may be the beginning of unselfishness and self-control. In the sand pile the child may learn that he does not get what he wants by crying for it; and he also learns how to control the sand and not to hurt others by throwing it at them. The alert teacher realizes that the fine, fundamental qualities of Christian character may become rooted at this age. She realizes that unless she is aware of definite aims and unless she strives to accomplish them, playing in a sand pile may develop bad habits or become a meaningless activity in the program of Christian growth. The teacher's responsibility is indeed great.

The kindergarten age. Children four and five years old are still individualists. Each likes to do what he wants to do, and free, spontaneous play is a big factor in the educational program. On the other hand, the beginnings of group consciousness and co-operative effort are apparent. These, together with a consuming interest in stories and the joy of playing them, are all influences in determining the activity and the method. In no way must the free, creative, and imaginative life of the child be suppressed. Rather must it be encouraged. But these new and developing interests and abilities must also be recognized in any educational program. Children in kindergarten need the sand pile as do the younger ones; but they are able to use a sand table also. On it they will want to dramatize their stories, using dolls and clay and sticks. Here they are beginning, though very simply, to plan and to work as a group, each child contributing his share.

It is the responsibility of the teacher at this period to help plan possible co-operative activities with the children so that they may grow in those attitudes which are regarded as social and Christian for that age. Through the use of the sand pile and

sand table four- and five-year-olds may begin to learn to play and work together harmoniously and to value their own efforts as a necessary part of the whole project. Unselfishness, kindness, consideration for others and self-control are essential qualities of character which the creative activity of the sand table helps to promote.

The primary age. The great narrative or storytelling interest during these years calls for special use of the sand table. All the imaginative, the creative, and the constructive impulses which are so strong at this age have ample opportunity for expression. The child has made a real beginning in learning to co-operate as one of a group and is interested in the result of a co-operative activity—not as something “I” have done, but as something “we” have done.

“Telling stories” on the sand table, either imaginary or otherwise, is a delight of this age. There are no inhibitions or hesitations. These children have ideas and are usually ready to suggest more possibilities than ever occur to the teacher. It is the teacher’s opportunity to let their constructive imaginations have full sway and never to cramp them by thrusting forward her own solution before they have experimented, puzzled, thought, discussed, and tried again.

Although grades one, two, and three have been grouped together in this section, it is often true in sand-table work, as well as in many other creative activities, that the first-grade child has more in common with the kindergarten than with second- and third-grade children. The way in which the first-grade child works with his hands, and his general interest in doing things, is nearer to the five-year-old kindergarten child than to the child of the second grade.

The junior age. Here the interest swings toward detail and exactness of appearance. These children will build scenes and objects upon a sand table with great care and meticulous accuracy. The larger sand table may still be used, but small individual sandpans are equally good. Each child is interested in working out his own problem in his own way. A certain amount

of study and research may be necessary to make the results true to fact. If a hospital in China is to be represented, for example, the child must have facts about that hospital and pictures, if possible, to enable him to make a fairly accurate likeness. At this age he is interested in the accuracy of his work. It becomes the teacher's problem to see that there are possibilities for worthwhile enterprises which will give opportunity to utilize the individual sandpans, if the boys and girls so desire. She must also see to it that no child becomes discouraged or loses interest because of lack of material. The teacher makes it possible for the child to put forth his best effort to solve his problem by collecting his own data and doing his own work so far as he can.

Junior high and high school age. During these years, the interest in sand-table enterprises comes from a satisfaction in the undertaking as a distinct service or contribution. The high-school boys referred to above would never have engaged in a sand-table project if their thought had been of themselves alone. They did it because they saw a purpose in their activity, and that purpose included service to others in the school. Because the result is important and of permanent value, no amount of labor is spared. The importance of research and exact representation is of course paramount.

Whether the project is an individual one or a group enterprise it must show good craftsmanship and tell its story adequately and intelligently.

PRACTICAL SUGGESTIONS TO THE TEACHER

1. Always have a sand table or sandpan available. There is no excuse for not owning one! If it is possible for a department to have two, this will be found advantageous. When the larger one is in use, the smaller pan will be ready for immediate demonstration.

2. Sand tables are easy to make. They may be bought at some of the educational supply houses in varying sizes and at different prices. They are lined with sheet metal, contain convenient

drawers for materials, and are attractive pieces of furniture for any room.

If twenty or twenty-five dollars are not available for one of these ready-made sand tables a good substitute may be made from galvanized iron; the cost will be less. Any plumber can do this. As a suggestion, a pan that is four by five feet in area and six inches deep will serve the average class very well. It is important that the top edge of the galvanized iron be rounded over a rod so that there will be no danger of cutting one's fingers. This metal pan should be placed upon a table which is sufficiently low for children to work at with ease. It must be water-tight as the sand should be kept moist and as actual water will sometimes be used to represent rivers or lakes. The pan should be filled with about three inches of sand. If it is too full the sand will easily spill over when it is being molded. For the department or school that cannot afford to have a galvanized iron pan made, there are still other possibilities for sand tables. An old bureau drawer, lined with oilcloth, makes a fairly good substitute. A homemade sand table is shown in Figure 69. Wooden boxes, lined with oilcloth, are also possibilities.

Individual sandpans may be made from galvanized iron in any size desired. But ordinary inexpensive baking pans purchased at a ten-cent store will serve the purpose just as well. These should not be too shallow.

Clean, white sand may be secured from building firms in most communities, although it can always be ordered from an educational supply company. In some places children may secure their own sand from the beach.

3. Always dampen the sand before molding. Sand should be sufficiently moistened to hold its form. For this purpose a small watering pot will be found convenient. In case a project continues for a considerable length of time, occasional sprinkling is necessary; this will not destroy the shapes already modeled.

Teachers who complain that sand is a "difficult medium" because it will not hold its shape are usually those who have been trying to model with dry sand. If it is damp they will have no

difficulty. In fact, *dampness is essential to success in modeling*. In the case of the sand pile in which little children play freely, however, the sand of course should be dry.

4. A sand table enterprise may represent the co-operative activity of a large group. After considering carefully just what they intend to do, the members of the class may divide into small committees, each to be responsible for some part of the representation. While no group is too small for such a co-operative enterprise, it is possible for as many as twenty or twenty-five to engage in this effectively.

5. Every member of a group should be responsible for some part of the representation. With older groups some members may undertake the necessary research while others model or construct objects. With younger children one may keep the sand damp, others may collect materials needed for building, such as twigs or stones, while still others model the sand to represent the kind of country.

At times a variation of this method is interesting. For a quick demonstration with a large group (as in an assembly period) the teacher may make the representation as the various members tell her what to do. This of course requires skillful discussion and planning with the group as a whole.

6. The sand table should always be in use. When a representation is finished it should be retained until the sand table is needed for a new project. Thus there ought always to be evident either a completed project or one in process. A completed project may be kept in an exhibit room or elsewhere if it seems worthy of preserving. Some schools have such an exhibit room in which various forms of creative work are kept for more or less permanent display. When the sand table is kept in the room that is constantly used for other purposes it is seldom disturbed if it has on it a piece of completed work. Those who help to create something take pride in preserving it.

7. A demonstration that is simple and temporary is often of value. The teacher should feel free to turn to the sand table (or sandpan) to illustrate a point in the discussion, even if this re-

quires but a few minutes. Many concepts would be made clearer if this course were followed. When a class is discussing desert country or hills or mountains, for example, this can readily be made clear by quick and simple modeling in a sandpan. Under these circumstances, when the purpose is merely to clarify the imagery, there would probably be no desire to preserve the result.

8. There is no one method of making any object to be used on the sand table. The sand table ceases to be a creative experience if the teacher dictates to the class any prescribed method for setting up representations or making objects. She should have ideas and know how to construct what is needed. But her method of procedure with the class should always leave the individual free to suggest his own ideas.

9. The teacher herself should have skill in sand-table work. She should not expect children to do spontaneously what she herself does not know how to do. She should have practiced making the kind of thing she expects the children to represent, even though their representation may vary greatly from hers. The point is that she herself should develop some skill in this area of creative work and should be able to help a child who asks for help or needs it. Sand-table representation involves many skills besides the actual modeling of the sand—construction using a variety of materials; modeling in clay; weaving; etc.

Many curriculum writers make no reference to possible sand-table work, or certain other forms of creative activity, because it is outside the realm of their own ability and experience. In the same way, many teachers omit sand-table work as a creative activity because they lack the necessary skill. Teachers should develop this skill.

10. The curriculum should offer opportunities for creative activity through the use of the sand table. There is little justification for sand-table work that is unrelated to the course of study. It should be an integral part of it, serving only to enrich it and make it more vital. We ought never to think of "the lesson" as occupying a certain amount of time, followed by additional time

for a sand-table project (or any other type of creative work). The latter must be an integral part of the former. Sometimes the entire class period may be devoted to work around the sand table. When this is done no one should feel that "the lesson" has been omitted.

X

Dramatization

OUR THINKING is often confused when we discuss dramatization or dramatics in connection with the church school because of our various backgrounds of experience. There are different kinds of dramatic work, and different methods of using it, as well as different motives for undertaking it.

When you ask: "Do you have dramatic work in your church or church school?" the answer as a rule is this: "Oh, yes, we have a group of young people interested in that. We have a stage, with dressing rooms, and have given them a fine lighting equipment. They give plays often." Or they may answer: "Yes, we have a flourishing dramatic club—men and women, both younger and older." You ask: "Is this the only group in the church doing dramatic work?" And they reply: "Why, yes, of course; who else would? No one else is interested. It is mainly an adult or young people's activity."

But, on the other hand, you sometimes receive a different answer, and it is encouraging to believe that this kind of answer is increasing: "Oh, yes, we have dramatic work in our church, from the kindergarten on up to men and women. Our church-school teachers use dramatization as a method in their teaching. Any Sunday you may find some class dramatizing. Our young people have a special dramatic club and they often present plays. Once or twice a year, on some special occasion, we have a big pageant which includes both children and adults. Yes, every individual in our church who wants to has the opportunity of participating in dramatic work of some kind."

"Why do you use dramatics in this church to such an extent?" you ask. "You seem to think it is important."

"Yes, we do think it is important. People trained in modern educational methods have found that the use of dramatization is one of the very best ways to teach creatively."

"How can dramatics be used with little children?" doubting questioners often ask. "It takes a long time for them to learn a play."

"But little children do not *learn* a play! They make their own plays! The teacher tells them a story—it may be the story of the Sunday-school lesson—and the children act it out in a most informal way; they relive that story; they use their own words; they interpret the characters and action as they think they should be. Younger children ought not to do more than this informal 'playing' of the story."

"What value is there in this?" it is asked.

And the answer is: "They never forget what they dramatize. They enter into situations and experiences that would otherwise be unknown. They learn to work together and to co-operate in a worth-while undertaking."

Thus we see that there are at least two kinds of dramatic work in our church schools. Some use it for the sake of entertainment on a special day, or in order to raise money for a cause. This is the formal use of dramatics and involves plays that are already written. Here the play itself must be perfection—well-written and well-given. There are those, on the other hand, who use dramatization *as a method in their teaching*, with the emphasis placed on the development of the participant rather than on the production of the play.

Each of these two types has its real place and use in church-school work, but informal or creative dramatization (sometimes called "educational") which is used as a method in teaching, is the type discussed in this chapter. Informal dramatization is a truly *creative* activity and is one of the most effective methods of teaching. Its distinguishing features are in relation (1) to the aim and (2) to the method of procedure. Here dramatization

becomes a means to an end, the end being the development of Christian character. The more formal type of dramatics makes the play an end in itself; the resulting product is the important objective, and all else is sacrificed to make that a thing of perfection for the sake of the audience.

The two following stories will illustrate the difference in aim and method between the creative and the more formal approach.

THE FORMAL APPROACH

Christmas is near at hand. The teachers of the church school have voted to put on a play as a part of the Christmas entertainment. They look through magazines and books for one that will be appropriate for children. Finally they select it. The teacher who is to "coach" this play chooses the children for the different parts on the basis of their ability to act. (It always happens in such cases that the same talented children are selected again and again.) Then she meets with the "chosen few" and assigns their parts. Each child is supposed to learn his assignment as soon as possible. There are many and long rehearsals. The leader dictates to the children what they shall do, how and where they shall stand, how to express their words. They are drilled until they are tired. Sometimes they forget what to do. Some have difficulty in remembering the exact words; others do not enter into the spirit of the play; and still others do not seem to understand what it is all about. The leader becomes nervous and weary as the final performance draws near. On the eventful occasion some one sits behind the curtain, with a copy of the play in hand, to prompt in case some child forgets. The children are excited and nervous and very conscious of the fact that they are on the stage. The result may seem to the audience to be very beautiful. If so, the children are wildly applauded and the play is pronounced a great success. On the other hand, the result may not be good. Some of the children may have forgotten their parts and may have stood silent until told what to say; others may have been self-conscious; some child may have been absent, with no one

able to step into the breach. The audience may have felt that the result was wooden and stereotyped. This picture need not be drawn further; have we not all suffered through this kind of experience? It would be difficult to see what benefit the participating children have derived from it.

A PART OF REGULAR CLASS WORK

Let us now consider another illustration in which dramatization is used as a creative activity. Throughout the fall a second-grade class has been making a study of the early Hebrew shepherds. At the beginning of December, the teacher has told the story of the shepherds who watched their flocks by night on the hillsides of Judea. Having heard many stories of shepherds and sheep during the autumn, the children have an unusual appreciation and background for this Christmas story. They decide to "play" the story as they have "played" many others. A few minutes are spent in which children and teacher together consider the little play. After talking it over, they decide that it will be better not to have the angels appear, so they plan their scene in the following manner: two shepherds will be sitting on some rocks near the cave where their sheep are resting. They will be talking together, when a group of shepherds, who have seen and heard the angels, come to them and tell them all that has happened. Then they will hasten to find the little Christ child.

Two children volunteer to take the parts of the shepherds who talk together. All the other children will be shepherds in the group. These two make up their own conversation, and when the others approach, different ones tell parts of the story in their own words. No one is told what to say or what to do. After the first acting out or "playing through," the children and their teacher talk it over together. The teacher asks for suggestions; the good points are noted and improvements suggested. Two others then take the parts of the shepherds, and the story is played through again. These children give a slightly different interpretation and say and do that which they think will improve it.

For several Sundays the class works on this little play. They improve it constantly, yet there is nothing fixed or definite about it. After they have become very familiar with the Bible version of the story, they decide to include some of the biblical wording in their play. The teacher then writes out this little scene at the dictation of the children.

Nothing has been said in the beginning about giving the play in public. The children are dramatizing the story as a part of their regular class work. It happens, however, that the school is going to have a Christmas entertainment and the second grade is asked whether they would like to let the rest of the school enjoy their play with them by presenting it at this entertainment. Although they are glad to do this, the public presentation has not been their *aim* in dramatizing it.

The teacher in this case used dramatization as a method of teaching and as an aid in accomplishing her aims. Not only has the story been indelibly stamped upon the minds of all the children in this second grade, but the actual creation of the play by all the group together has promoted definite results in social attitudes and Christian character. The resulting dramatization is the product of the children's own best effort. Every child in the group has helped to make it and has had a part in it. There have been no formal rehearsals; each time the story was played the children enjoyed it and were interested in each interpretation of the story for its own sake. There was no "showing off" on the stage at the final public performance; they were just reliving a story which had become a real part of their experience. Simple costumes made by the children were worn from the first—pieces of colored cloth for tunics and headdresses. There was never any need for "prompting" in this little play, for with the exception of the few biblical verses, they rarely spoke the same words twice. The thought was always there, and they never hesitated to find words to express it.

The final result, as given before the audience, was a beautiful and spontaneous interpretation of the story of the Christmas shepherds.

SUGGESTED METHODS FOR DIFFERENT AGE GROUPS

Different methods are called for at the various stages of development. Let us consider these ages and the method of treatment best suited to each.

Kindergarten. Kindergarten children will play a story with great freedom, and will usually use their own words with no hesitancy. There should be no division into scenes at this age, but a very spontaneous "playing" of the story straight along. Playing it once or twice may be sufficient; there should be no attempt to correct or improve it. Organize the story with care before telling, making it simple and using direct discourse. The emphasis in the dramatization should be upon the action rather than upon the words. If the children simply act the story and say nothing, this is often all that need be done. Whatever is dramatized in kindergarten should be done right in the classroom or assembly room—on the floor, not on a stage—and in a most extemporaneous and free manner. Most important of all, do not allow these children to "learn words" or "verses" and put on a play for an audience! There may be times when parents are present and can enjoy the simple acting of the story with the children; but this is as far as it should go.

Primary grades. The method indicated above in connection with the Christmas shepherd play is, in general, the best to use with primary grades. The following steps in method may prove helpful to the teacher¹:

1. Tell the story vividly, using direct discourse. Organize it into pictures or divisions, so that scenes will stand out clearly and easily suggest themselves.

2. Discuss the story with the children and let them decide how to play it. The teacher should be careful not to impose her ideas upon the class, but guide them by questions in their thinking and planning.

¹ These steps are substantially those given by the author in her book, *The Dramatization of Bible Stories*. (Out of print. Available in libraries.)

3. Divide the story into "pictures" or scenes. At first the children may decide upon more scenes than are necessary. But after trying them out, they will eliminate the unnecessary ones.

4. Allow volunteers to act out the scenes. They will use their own words and act as they think the characters they represent should act.

5. After playing their first scene, try to bring out the good points by constructive criticism and suggest ways of improving it the next time. Such questions as these may be asked: "What was best about that scene?" "What can we do to make it better next time?" "What do you think the shepherd would say?" "How would you play this part?"

6. Act it through again with different children taking the parts, all trying to improve it according to their own suggestions.

7. Play it through many times, with constructive criticism after each time. The play will continually become better and more finished. Figure 70 shows an informal dramatization of a school in Nazareth.



Figure 70. INFORMAL DRAMATIZATION OF A SCHOOL IN NAZARETH

Primary children should carry their dramatic work no further than this. They should always have the freedom of using their own words, which constantly change except in the case of definite biblical verses which they may wish to include. Stress the action rather than the words. Costumes are unnecessary, but simple ones may be used if desired, such as pieces of cloth for sashes or belts or headdresses, or anything that they themselves can make. No mustaches, or makeup, or wigs, or anything like that! The simpler and the freer, the better.

Junior grades. The seven steps listed above may be followed with a junior group. They may read their own story, however, and of course will plan the scenes more definitely. After they have acted their play through several times, using their own words, they are then ready for the next steps:

8. Biblical words may be used entirely if the story is from the Bible. The boys and girls may attempt to put the free wording which they have been using into a more definite and beautiful form. This is the time to write the play. It may be written entirely as a class project, dictated to the teacher; or on the other hand, different children or committees may write out the various scenes.

9. Definite characters are now chosen by the group (not by the leader). Since all have had the opportunity of trying out many parts, this last voting on definite assignments is done after the members of the group have seen several interpretations of each part.

10. A study is made of better grouping in each act, and of color harmony in the costumes and setting.

11. Costumes are made by the children and are worn from the beginning.

12. Stage properties and settings are made by the children. These are very simple. There is no painted scenery, no special lighting.

Junior high boys and girls. The above method may also be used with the junior high age. These boys and girls, however, may more surely create their own play, because they may actu-

ally make their dramatic incidents from material which is not in dramatic form. A play built upon missionary incidents in another country, with all the reading and research necessary to make a well-constructed drama, is a fine project for a junior high or high-school group. But even at this age a freer and more dramatic play always results if it is first acted out spontaneously, with free wording, and afterwards put into written form. When this process is reversed (the words being written first) the result is likely to be stiff and wordy and lacking in dramatic action—as indeed many amateur efforts are.

It is here that some study of play structure, grouping, color, lighting, etc., may well enter in as a part of the project. The results should be artistic and pleasing.

CHARACTERISTICS OF INFORMAL DRAMATIZATION

When the informal method of dramatization is used, a number of points stand out clearly.

1. A dramatization which is the result of this method is always characterized by the greatest freedom and spontaneity. It is never stereotyped or heavy with adult thought and action. It moves quickly and with ease. The participants have no fear of forgetting words or of “doing the wrong thing.”

2. The play is always made by the children, under the skillful guidance of the teacher. They feel that this is their creation.

3. The words are never written first. If they are written at all, it is after the story has been played through many times, and the thought and action have become well determined.

4. The words are always the children's own at first. Later they, themselves, may decide to use biblical language, if the play is from the Bible, or to choose definite and more beautiful wording.

5. The action is more important than the words. At first the play may be entirely action, with no words. A timid child should never be forced or urged to speak. If he *does* what is needed, he has progressed. He will be saying something before he knows it. When words are learned first, the result is usually lacking in



Figure 71. SAMUEL ANOINTING DAVID



Figure 72. KING SAUL

freedom and in action. In Figure 71 children are playing the story, "Samuel Anointing David."

6. Words and action are constantly changing with each interpretation of the story.

7. The play grows and improves with each playing. This improvement comes through constructive criticism.

8. Every child has a part. If there are not characters enough in the play, all have at least the chance to try for one, and there are always minor parts, so that any number may participate.

9. Criticism comes from the children.

10. The final characters are chosen by the children, not by the leader. Figure 72 shows a boy who was chosen to play the part of King Saul.

11. Costumes and stage setting are very simple. The children make whatever is needed and whenever costumes are used, they are worn from the first—not saved for the final performance.

12. There is no applause when these plays are presented before an audience. One of the children may ask the audience in a first announcement not to applaud. This is important. Applause destroys the spirit of the play and becomes a false note at the end. It makes children conscious of themselves as showing off on a stage—the very attitude which informal dramatics should not promote.

WHEN TO USE INFORMAL DRAMATIZATION

There are many times and places for informal dramatization.

The Classroom. Because creative dramatization is employed as a method in teaching, it should be used frequently in the classroom as a part of the regular lesson or as the lesson itself. Many church schools do not have classrooms. The classes are curtained off or must meet in different parts of the same room. In these situations, obviously, dramatization might disturb the other classes. But there is a way out. Take the class to the kitchen, or hall, or ladies' parlor, or even outdoors in pleasant weather. In nearly every case some place can be found for dramatic work.

Departmental worship service. Dramatization may be used in a departmental group as a part of the worship service. The actual working out of the play will be done in the classroom or elsewhere, so that the group may be able to bring to the worship service a beautiful and reverent element.

Special occasions. Instead of a stereotyped, formal play, a play created by a group of children or young people may be even more artistic and lovely for Christmas or Children's Day or Easter.

A young people's group. This may well become a little theater group, where young people create their own plays as well as presenting those written by professionals. They are often able to produce highly finished plays of their own making.

Vacation schools and weekday classes. Both of these schools, especially the vacation church school, afford unusual opportunities for informal dramatization.

Groups meeting during the church hour. When a group of children of varying ages is assembled during the church hour, dramatization is often used to advantage.

QUESTIONS FREQUENTLY ASKED

Let us consider some of the most common questions about informal dramatization.

1. With what age groups may the informal method be used? Dramatization as a creative activity has value and interest for all ages. Nothing but the informal type of dramatics should be used with kindergarten or primary children, and it is much to be preferred as the method for junior boys and girls. Even with the junior high and senior high groups, where a more finished play is desired, it is possible to use the informal method to advantage. For this method is open to many variations. Junior high and senior high groups may start with a theme or an idea, such as peace or temperance or missions or race, and build their play as a co-operative and creative project. This will involve much research and study to get the background and material for a drama. It will also mean a study of good plays, how to make a good play from the

material they have, how to act it, how to write it, and how to produce it.

2. Can the untrained teacher use the dramatic method? The leader who uses dramatization as a method in her teaching does not need dramatic training. She does not have to possess the ability to take part in a play or to coach an adult play. Many people who do not possess dramatic talent, and who might fail if they attempted to act before an audience, may still be successful in their use of the dramatic method in teaching. There is no essential relation between the educational use of dramatization and the "staging" of adult plays of the little theater type. Any teacher whose primary aim is to develop boys and girls will be able to use this method.

3. What about costumes? Costumes may be made from many different materials which cost little or nothing. Old sheets, old curtains, pieces of cheesecloth—things that may be dyed or used as they are, are fine as basic material for costumes for biblical plays. Children can always find articles in their homes that may be used. If possible, have a box or drawer or other special place in the church where costumes and costume materials may be kept and added to from time to time. The renting or buying of costumes has no place in elementary school dramatics. Let the children make their own, however crude and simple they may be. See Figure 73.

4. Should Jesus be impersonated? There is a difference of opinion about this. Most people think that it is wiser not to do so, especially with children above primary age. There are times, however, when children freely and naturally take the part of Jesus in a spontaneous dramatization, and enact the part with all the dignity and fineness one could wish. It is always possible to dramatize stories about people who knew Jesus, and thus bring him indirectly into the play, without actually impersonating him.

5. Should a bad character be impersonated? There are those, for example, who think that the robbers in the story of the Good Samaritan should not be impersonated. If the story is dramatized, however, so that its real lesson is brought out, the emphasis will

not be upon the robbers but upon the Good Samaritan. No good teacher will allow the robbers to "run away with the show." They should play their part in such a way that the real point of the story is brought out. The robbers are in the story, and the story loses its point if their part is omitted. If presented in the right way, with the emphasis on the moral truth of the story, children will be influenced by the good characters rather than

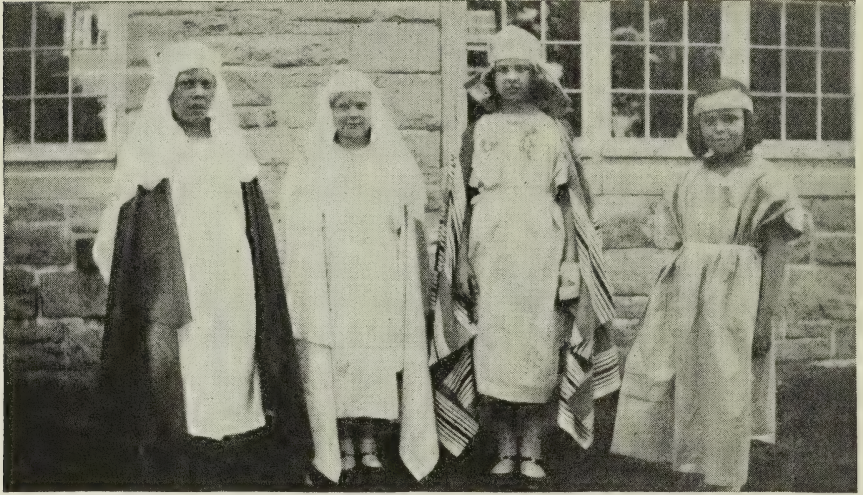


Figure 73. COSTUMES MADE FROM MANY DIFFERENT MATERIALS

by the bad. They know that whatever part any individual plays is incidental to bringing out the truth of the whole story. In one specific case the most troublesome boy in the class was chosen by the group to take the part of Goliath. He did it well, and because of that experience his whole attitude changed for the better. David became his hero, not Goliath. It takes a skillful teacher, of course, to bring this about, but it can be done if one is alert to the situation.

6. How often should dramatization be used? Dramatization is one of a number of methods in creative teaching. It should be used only when the material lends itself especially to this form of activity or when the circumstances call for a dramatization. Some

stories and material are more suitable for other forms of creative activity, and then dramatization should not be used. But in general there should be many occasions for dramatic work. Children always like it and enter into it with enthusiasm.

7. What type of material is best for dramatization? Biblical material will be used in large measure because it predominates, as it should, in most church-school courses of study. But it is important to use other material as well: missionary, historical, church history, and anything else included in the curriculum.

Whatever is chosen should have the dramatic qualities which obviously suggest a play. Do not try to dramatize a story with no dramatic action.

A note of caution is needed here. In selecting a story for dramatization, it is essential that the moral of the story conform to our present-day ethical standards. Some Old Testament stories have all the necessary dramatic qualities, but are not ethically sound, as we think of them today. Choose the ones about which there can be no question. Some of the Jacob stories are examples of the type to omit.

8. How would you start a group of children in informal dramatics when this method is new to them? This question is often asked because at first children are sometimes unresponsive or silly or self-conscious. It is important to overcome these attitudes at the very beginning, and the teacher can do this by her own attitude. The attitude of the class will depend upon the way the teacher approaches this activity. Do not allow silliness or irrelevant fun-making to persist. It must be checked at the first instance, or the serious spirit of the dramatization will be lost. Usually if a child does not enter into the spirit of what is being done, with seriousness at first, he is not tolerated by the others in the group, for he is ruining the play for them. In this way the class, rather than the teacher, is often the best means of disciplining those members who cause trouble. After a class has used the dramatic method for a while and becomes accustomed to it, there is rarely trouble with discipline; instead the members are all vitally interested in the play itself.

AIMS AND OUTCOMES

When dramatization is used as a method in teaching, it is not an end in itself, but a means of accomplishing certain definite purposes. These aims are twofold:

First, through the very process of dramatization, the leader seeks to develop certain social values and character-building qualities, such as:

The ability to work harmoniously with the group in a co-operative enterprise,

Respect for the rights of others,

Appreciation of honest effort in others,

Self-confidence,

The overcoming of self-consciousness,

Self-control,

Courtesy,

Resourcefulness and initiative and creative imagination.

Along with the development of these qualities come training in the power to speak before others with force and clearness, and an advance in the habit of concentration.

Second, the teacher seeks to develop character-building qualities in the children through the situations portrayed and through their contact with the lives of characters in the stories. These stories become indelibly impressed upon the minds and lives of the participants. She seeks to develop an appreciation of the beauty and majesty of the biblical language which is studied and memorized. Along with growth in these lines, the teacher seeks to develop the religious consciousness. This is often intangible but nonetheless real; and it is indicated in many phases of the work. By reliving forms of worship and the lives of a people who were truly religious and had the idea of God so highly developed, children form habits of worship and begin to develop a religious feeling of their own. The teacher who keeps this development of the religious consciousness always before her is sure to secure the reverent spirit which should pervade the dramatization of every Bible story.

XI

Units of Activity and How to Make Needed Objects

IT IS NOT the activity that is creative. Creativeness depends on the way the activity is used. In this chapter descriptions are given of appropriate activities which may form the basis for creative teaching. These include suggestions for making objects used in the activities. It will be noted that each activity involves at least one, and often many, of the skills and materials discussed in the preceding chapters—drawing, painting, modeling, cutting, lettering, dramatizing.

There is no *one* way of making anything! With a little initiative and ingenuity many methods will come to mind. The child is often more resourceful and imaginative than the inhibited adult, and unhesitatingly finds ways of solving problems.

The suggestions given here for the working out of certain activities merely indicate how these particular units have been creatively developed with specific groups of children. Other teachers and children would undoubtedly think of different methods of procedure, equally good. Any capable teacher will use her own initiative in stimulating the creative expression of her group; and she will be ever alert in seeing to it that children have a legitimate purpose when they undertake a project. She will guide them in deciding and planning, in experimenting and in carrying to successful completion what they have undertaken.

Another important function of the teacher must not be neglected. She must see that sources of information are available, and

that children use them. Such sources may be in the form of good pictures, books, magazines, encyclopedias, and Bible dictionaries—or even museums and consultations with people who can speak from experience. As the child gains in knowledge, that knowledge should be authentic and correct. Habits of research must be encouraged, for they are a part of the creative experience, even though in the first grade they may involve merely looking at pictures. In the upper grades research may mean the use of the library and gleaned information from many sources.

It is the function of the teacher to see that children really do have correct concepts of what they are representing. Palm trees must not look like elms or maples; the Hebrew house should not be made with a gable roof; Abraham's tent should not be the copy of a Scout tent. The element of correct knowledge must enter in; it is impossible to make an object or represent a situation if there is no clear understanding of it. The act of trying to reproduce an object according to the facts which have been gathered helps to make that object a real part of experience.

There are those who think that they are following the path of creativity if they allow utter freedom of self-expression. Unfortunately, however, such freedom, unless based on some accurate knowledge and concepts, may lead to misinterpretation and chaotic expression. Such an experience could hardly be considered creative. There is such a thing as "the expression of nothing within to express!"

The kindergarten. Activity in the kindergarten comes nearer to free expression than that of the older grades; but even so, there are factors which are just as important here. First, the child must have a genuine purpose in what he is doing, one that is compatible with the aims of religious education. Second, the activity must be an integrated part of the curriculum, not just "busy work." And third, the child must be allowed to *create* in connection with the activity; no dictated handwork here!

As a contrast, however, to activity in the upper grades, kindergarten results are quickly arrived at, often symbolic in character, with the interest more in the actual activity than in the correctness

of the result. Sustained interest does not hold over from period to period, and consequently each activity must be simple, direct, and completed within one session. As the ability to work together as a group has only begun to develop, each child works out his own problem.

Many materials are used in the kindergarten, and many kinds of activities are carried on. Such objects may be needed as baskets, bowls, dishes, flowers, pots, fruits, vegetables—all of which can be modeled in clay. "Our church," "our home," "our school" may be constructed with blocks or boxes on the sand table or on the floor. People, illustrations for stories, animals may be drawn with crayons or painted at the easel. And of course there will always be much free dramatizing.



The detailed descriptions of units of activity given below are appropriate for primary, junior, and junior high groups.

SHEPHERD LIFE: ON THE SAND TABLE

Primary department. A description of the manner in which a group of primary children represented the episode of Abraham's encampment is given in Chapter IX. As this particular project forms the background for all of the early Old Testament stories during the nomadic period of Hebrew history, it may become a valuable part of the course, or the basis for the course. The early Hebrew people were nomadic shepherds, and a knowledge of early shepherd life is necessary for an understanding of the stories of Abraham, Joseph, David, and others from the Old Testament which often are included in the primary curriculum. The simplicity and colorfulness of life in the desert make these shepherd stories and the study of shepherd life itself unusually appropriate for children of these ages. They have the interest and imagination to enter into this simple mode of living and to solve the problems of these primitive people with understanding. When this background study of early shepherd life is

given, and when children enter into it creatively, actively reliving phases of it by dramatizing, representing, and solving anew the old problems of the shepherds, they will have a permanent appreciation and understanding of the early biblical stories and of many in the New Testament as well.

In much of the curriculum material for primary age two common mistakes are often made: one is the use of Old Testament stories (and New Testament also) given simply as stories, for the sake of the lesson or truth involved, and with no attention paid to the rich and meaningful background. It seems to be taken for granted that children understand about tents, and why Abraham lived in one; and if they think of him as living in an Indian wigwam, or walking around wearing a derby hat (as is often shown in their drawings), there is no serious attempt to correct the concept. The stories *as stories* mean nothing to the child because of his lack of experience and understanding of the kind of people whom the stories depict.

The second mistake in connection with primary courses grows out of the common belief that at this age children should be given stories from the New Testament only—primarily stories about Jesus. This is due in part to the feeling that stories from the Old Testament are too remote in their background material for children of this age to understand. This, of course, is true as indicated in the preceding paragraph, *if the stories are given with no relation to their background* and to the social situation out of which they came. But from the standpoint of child psychology, these are the most appropriate ages for a real appreciation and intelligent understanding of the fine old stories from the Old Testament, *if they are presented as part of a shepherd-life unit*. A study of early shepherd life, with its simple problems of food, shelter, and clothing, is especially adapted to this age. Children of seven or eight can easily comprehend this simple people and their mode of living.

Information necessary to represent an oasis in the desert, where Abraham would set up his camp, may come from a study of pictures, from stories, and from descriptions. The following

suggestions for representing objects and elements necessary to life on an oasis are those which have been offered and used by various groups of children.

The *desert* may be molded in the damp sand to indicate the hills and dunes typical of desert topography.

The *water* which causes the oasis may come from a small stream, or a spring, or a well. A well may be represented by depressing a mirror in the sand, and then building a clay wall around it. Blue paper has been used for a spring or a stream, and sometimes a cup or glass has been depressed in the sand and then filled with water.

Date-palm trees may be made by cutting or tearing the long green leaves (or fronds) from green crepe or tissue paper, and then fastening them with a thumbtack to the very top of a long stick or twig. Brown crepe paper is wound around the trunk of the palm to give the effect of roughness. This is not necessary if a rough twig is used. Bunches of dates can be modeled from clay or made out of brown paper and fastened under the leaves.

Tents are made from black or striped cloth. Woolen cloth is appropriate for tent coverings because the shepherds actually wove the cloth for tents from black camel's hair or from strips of dyed wool. The smallest tent was stretched over nine poles; larger ones over fifteen or twenty-one poles. Children can cut patterns for the two pieces of cloth necessary for a tent, and then sew them together. Pencils or sticks are used as tent poles.

People are represented in various ways. Some figures are modeled, with various colored clays for costumes. Small dolls, two or three inches tall, may be dressed appropriately. No sewing is needed, for a piece of cloth with a hole cut for the head, and a sash tied around the waist, serves the purpose. Bright-colored stripes may be made with crayons on white cloth, if striped cloth is not available.

Some groups have used clothespins or pipe-stem cleaners for people. These can be dressed like the dolls. The advantage of the pipe-cleaner is that it may be bent easily to give various positions to the characters.

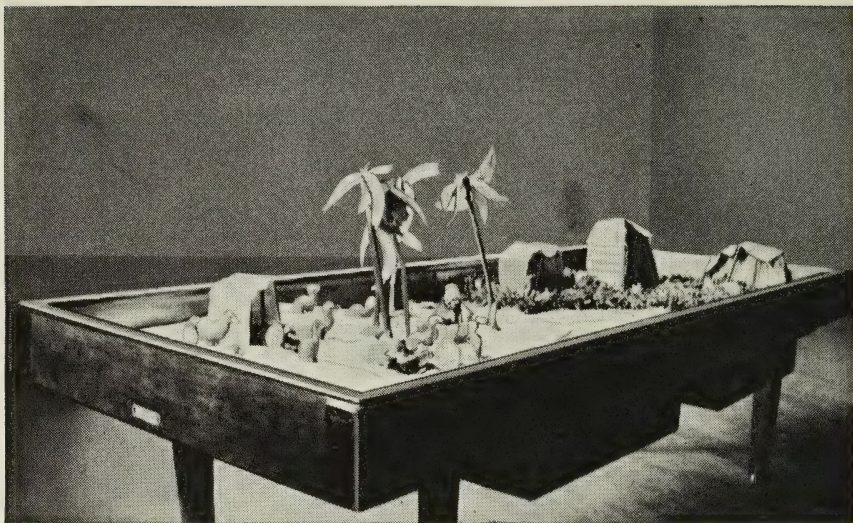


Figure 74. AN OASIS IN THE DESERT MADE ON THE SAND TABLE

Water jugs and *mills* for grinding the grain may be modeled with clay. Descriptions of how to make them are found in Chapter VIII, CLAY MODELING.

Rug-weaving is one of the many activities necessary to the representation of the desert encampment. Through reading, pictures, and stories, the children realize the importance of weaving in the lives of a shepherd people, and specifically the Hebrew people. They learn how rugs came into being, beginning with the wool which has been sheared from the sheep's back. They actually follow each step of the process by solving the problems as they think the early shepherds have done. They wash and then card raw wool; they twist it into thread between their hands, roll it on their thighs around a spindle; they experiment with colors by dyeing yarn with various vegetable dyes—cranberries, onions, and roots; they make their own simple cardboard looms and weave small rugs. Besides entering actively into this shepherd experience, the children learn many facts about rug-making which give them a real understanding of the Bible stories. They learn that the women did the carding, spinning, and

weaving, and that sometimes several women and even children worked on one rug; and that usually the dyeing was done by one man in the tribe who knew the secrets of how to get certain colors. He kept his colors in large jars and dyed the yarn as the women brought it to him.

A simple cardboard loom is made by each child. Figure 75 shows a plan for making such a loom. First draw a rectangle the size and shape you wish to make the rug on a piece of thin cardboard. Place dots one-quarter of an inch apart, on the two short sides of the rectangle, and then punch holes through them with a large needle. Leave a wide margin of cardboard around the rectangle, so that it may be held easily. With a large-eyed needle and ordinary white string or coarse thread string the loom through the dot-holes. The knot in the thread should come underneath, the needle coming up through 1, across the front, and down through 2; across the back from 2 to 3, and up through 3; across the front and down through 4; up through 5 and so on. Tie the thread at the end and cut it off. Thread a large darning needle or bodkin with yarn and begin by pulling the yarn (or weft) across one end, going over, then under, the warp threads as in darning. In order to start, pull the first thread so that the end is halfway across, as this will hide the end. Be careful to push the weft threads tight as the weaving proceeds, but never let the sides of the rug pull inward. These can be straightened out and regulated with each line of thread that is drawn across.

Borders of different colors can be woven into the rugs; other designs are more complicated, but sometimes a child with unusual initiative and ability will work one out.

When the rug is finished, under no circumstances cut the original warp strings. Simply tear or cut the cardboard so that the rug comes away from it.

When this sand-table project was completed as shown in Figure 74, it represented almost every phase of shepherd life, and while it specifically dramatized Abraham's encampment, it served as a background for the dramatization of other Old Testament stories.

One of the values of such a project as the center of the

curriculum comes in large measure from its continuous and developing aspect over a period of time—six or eight weeks or even months. Children know what they are going to do; they look forward to working out plans which they have made. The continuity of the course is apparent to them, for they have helped to organize it and they know what they want to accomplish as they proceed. These children do not ask, “What are we going to do today?” They *know*! The trouble with many primary courses is the lack of continuity from week to week, resulting in no sustained interest on the part of the child. The teacher may have in mind a unifying theme, but all too often this is not apparent to the children, as of course it should be.

A ONE-ROOM HEBREW HOUSE: IN CLAY

Primary age. If a small house is desired, it is usually made from clay. In a certain second-grade group each child modeled his one house and later placed it on a street as part of a village. (See Figure 62 in Chapter VIII, CLAY MODELING.)

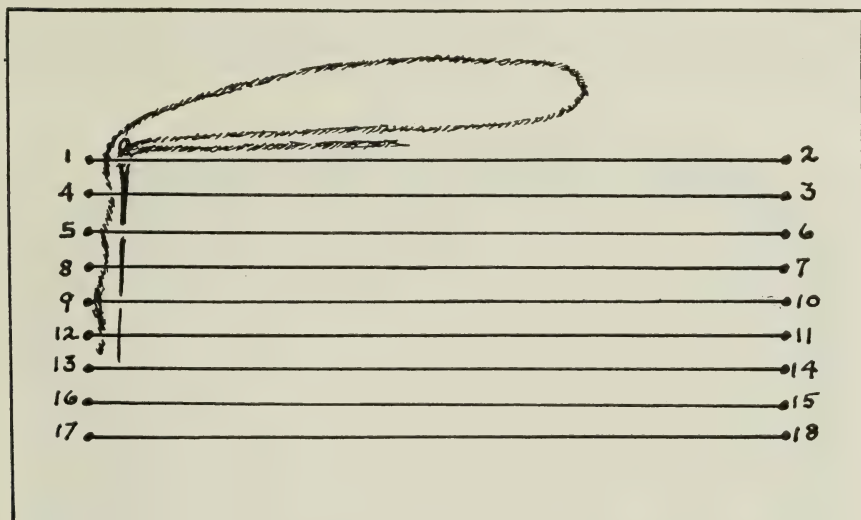
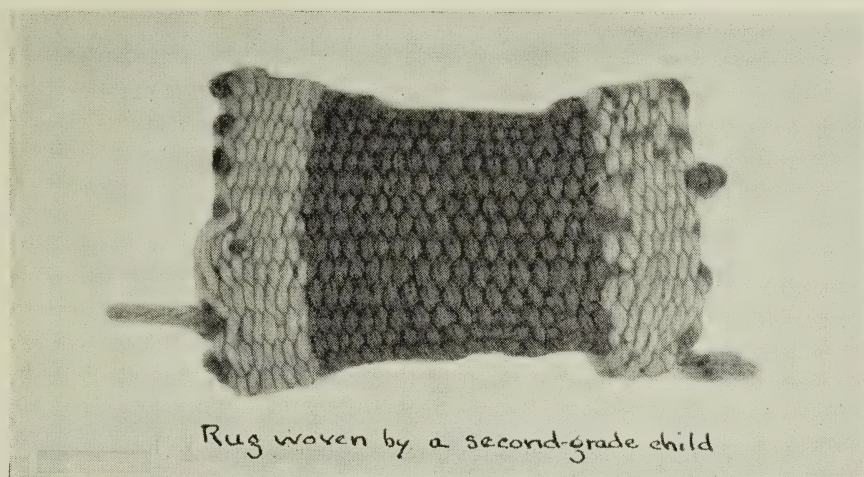
When one large house is to be made, the entire group may work on it as a community project. Stones, and sand, and small sticks may be added to the clay to give the effect of the rough mud wall.

Sometimes a square cardboard box is used as a basis for the house, and this is then covered with a thin layer of clay. The top of the box, when inverted, forms a fine roof with the usual balustrade around it.

This same one-room house can be made also from stiff white or gray paper. The children simply make a square box from the paper, add a guestroom made from a smaller box, and make stairs by creasing paper.

AN AMERICAN INDIAN SCHOOL: A DIORAMA

Primary age. A *diorama* is a scene represented within a box or stagelike enclosure. It should give the effect of a beautiful picture in three dimensions. The background is usually curved in order to

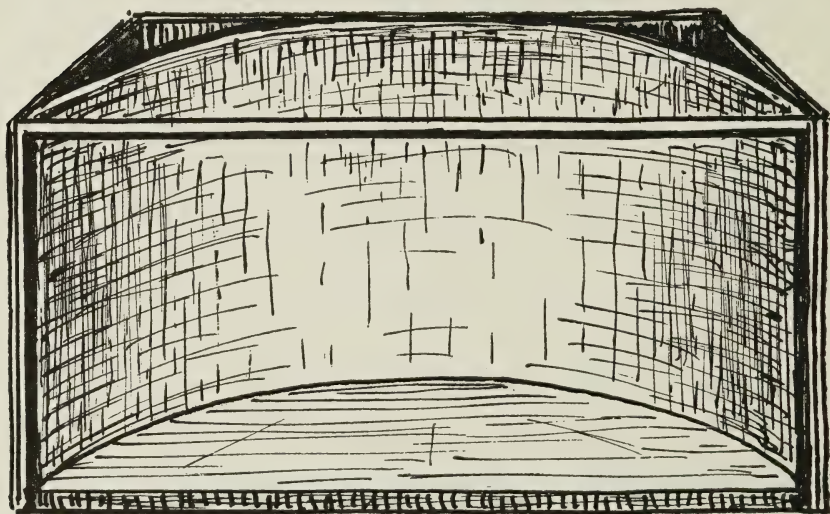


To string cardboard loom: Punch holes through dots, with needle. Use string or heavy thread. Let knot come on underside of No.1. Bring thread up through No.1; down through No.2; up through No.3, and so on.

Figure 75. RUG WOVEN BY A SECOND GRADE CHILD; PATTERN FOR A CARDBOARD LOOM

give the illusion of distance and perspective. This applies only to outdoor scenes. An indoor scene, such as the interior of a room, is better represented within the three straight background walls. Sometimes the background is painted with poster paints to represent scenery; sometimes scenery is cut out of colored paper and pasted on. Both methods are very effective. The objects may be constructed from various materials, such as paper, boxes, wood, twigs, or clay. Figures are usually made with clay, or clothespins or pipe-cleaners; on the other hand, dolls may be used.

As a part of a world-friendship unit a primary group represented a scene at an American Indian school in North Dakota by means of a diorama. They chose a cardboard box about two feet square and eighteen inches deep. This they placed on a table, with the open end in front of them, making it look like a theater stage. They decided to make the background curved as they were representing an outdoor scene. The background paper was first painted with poster paints, to indicate a sky with white clouds in



Diorama with curved background

Figure 76. DIORAMA WITH CURVED BACKGROUND

it and distant mountains and trees silhouetted against it. The curved effect was then obtained by fastening the background paper at the center to the back of the box, and then attaching the ends to the front of the frame at each side. See Figure 76.

The next step was the construction of the main school building, which they did with cardboard. Photographs of the building helped here. The outside was painted red to represent bricks, and the doors and windows were indicated. Small branches of trees with leaves on them represented the trees around the school. The Indian children and their teachers were modeled in clay, and were then arranged in a group on the front steps. They were opening the box of gifts which these very children had sent them! A flashlight was placed so that its light could shine through a hole in the top of the box. Yellow cellophane over the hole made the sunlight very bright. This was suggested by an actual photograph which had come from the little Indian children.

THE CHRISTMAS SCENE: A DIORAMA

Primary age. A third-grade group represented the Nativity as a diorama with the three straight walls as the sides of the stable. Light from a flashlight bulb, attached at the top, shone directly upon the manger and was most effective. The children made the animals from clay, and the manger from a small cardboard box. The figures were small dolls, dressed in appropriate costumes. Straw was spread over the floor. The inside of the walls of the diorama were painted a dark brown, and rough sticks and twigs were placed to indicate the supports and beams of the stable.

It sometimes happens that all of the objects needed for the Christmas representation are bought and then assembled in the classroom—alas, all too often, by the teacher! The result may be lovely to look at, but in no way can it be considered as a creative activity. The diorama just described, however, was truly creative, because it was planned and executed by the children themselves, under the skillful guidance of the teacher.

A third-grade class made an unusual diorama in connection

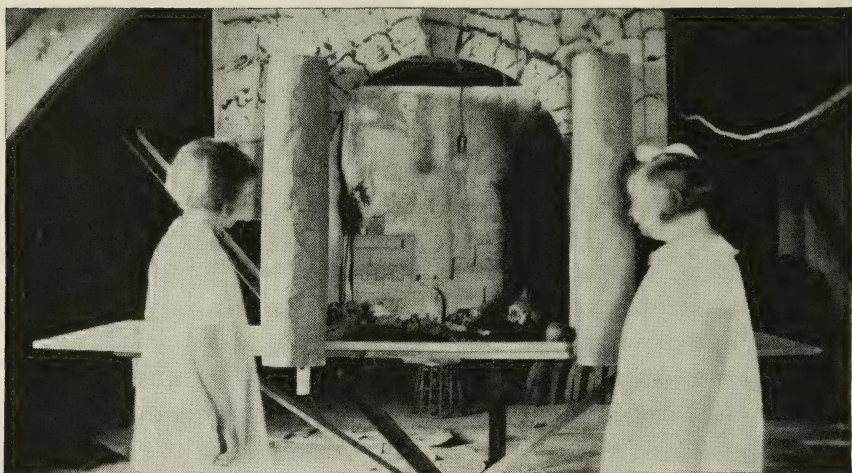


Figure 77. A DIORAMA: "AT THE GATES OF JERUSALEM" MADE BY A THIRD GRADE CLASS

with their study of the boyhood of Jesus. This showed the pilgrimage of people and the caravans as they approached the gates of Jerusalem. Mary and Joseph and Jesus were entering the gate. This was when Jesus was twelve years old and concerned the incident of his being lost from his parents and later found in the temple with the doctors. See Figure 77.

THE BOYHOOD OF JESUS: A PEEP SHOW

Primary or junior age. Peep shows offer interesting creative experiences. They are small boxes (shoeboxes are excellent) with covers. A scene or illustration is represented inside of the box, either by cutting and pasting or by constructing and modeling the objects. The inside walls of the box may be painted to represent the landscape or room or whatever is being shown. The objects in the scene, such as trees or houses or people, are fastened to the bottom of the box. They must be arranged so that, when looked at through a small hole at one end of the box, the effect will be lovely or interesting. A round hole about an inch in diameter may be made in one end. Sometimes two holes are made, about as

far apart as are your eyes. The top of the box is cut out to within half an inch of the edge. Yellow or blue or green cellophane or tissue paper is then pasted over the top. Put the top on, hold it toward the light, and look through the small hole. The scene will surprise you and give you the feeling of three dimensions, as in a stereoscope. A blue cellophane will give a weird, moonlight effect; yellow will give the effect of sunshine. Figure 78 shows a peep show.

One group of third-grade children made peep shows which portrayed a series of scenes from the boyhood of Jesus. Each child chose a different scene and made his own peep show. These were all worked out with freehand cutting—the scenery for the walls, the figures, and the objects. Another group made one peep show as a community enterprise. In this case each child was responsible for certain parts of the cutting.

Older groups sometimes cut out scenery and figures from pictures and magazines and paste them in the boxes to represent

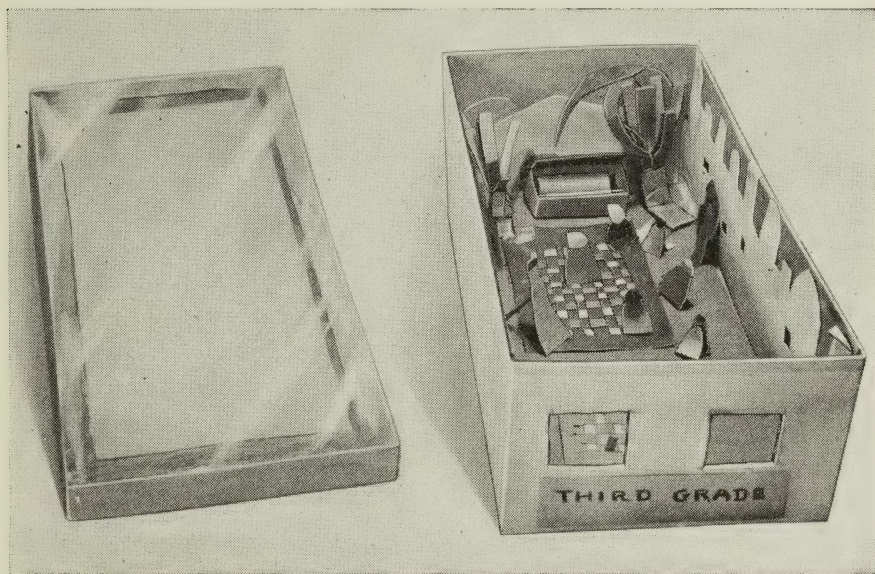


Figure 78. PEEP SHOW: A CO-OPERATIVE ENTERPRISE BY THIRD GRADE CHILDREN

certain scenes. The outside of the boxes may be covered with colored paper, and the title of the scene lettered on the front.

THE VILLAGE OF NAZARETH: IN CLAY

Junior age. The representation of a Hebrew village—Nazareth, or Bethlehem, or the city of Jerusalem, with all the study involved—is a fine opportunity for creative activity.

A group in the junior department undertook to build the village of Nazareth. They had to do much research in order to find out about Nazareth, and incidentally they learned a great deal about all the cities and towns and villages of Palestine—how they came into being and what they were like. From biblical encyclopedias and other sources they gathered the following information on which they reported and which guided them in planning the village.

Villages and cities in Palestine were usually built upon hills, and had high and thick walls around them. This was for protection from enemies. Watchtowers were built upon the walls, and gates which were kept locked at night were constructed on each side. Houses were then built as a part of the thick walls, and were also placed close together on the little crooked streets. The houses and walls were made of mud, mixed with straw and stones, very much like the adobe houses in the western part of our own country. Every village had many of the small, single-room houses, as well as some of the larger homes, built around a court. The synagogue and the open market place were always there. And many little shops centered around the gates of the city. Cities were busy places; the streets were full of people; there were merchants with caravans of camels coming in from across the desert, with goods to be sold or bartered. The great bazaars, near the gates where the merchants gathered to exchange their goods, were bright with colored awnings and brilliant costumes, and were exciting places, where news of the outside world was brought by the caravans.

As there was no room in the crowded village for crops to be

raised, each man had his own individual wheat field beyond the walls. Every morning he went out to work in his field, or to tend his sheep on the hillside. The well or spring which supplied the water was always at the bottom of the hill, outside of the city gates; and at evening the women gathered there to fill their water jugs. Much news and gossip were always exchanged by the women at the well!

Nazareth was not a large city; it was called the "village" of Nazareth. It was built on the lower slope of high hills and surrounded a crescent-shaped valley.

The children studied photographs of Nazareth as it is today, and this helped them to plan the shape of the village. First, they modeled dampened sand to represent the hills and surrounding plains. Then one child drew a line in the sand, with his finger, which would indicate where the walls of the village should be. The places for the gates were marked, and lines were drawn for the streets. These streets and walls were placed on the slope of the hills, as nearly like the pictures as they could make them. The location of certain buildings and particular points, such as the synagogue and the market place, were noted.

After the general plan was laid out, each child chose the parts he wished to make. Some children worked on the wall; some made the small houses; one made Joseph's house with the carpenter shop in front; one constructed the synagogue; some made houses around courts. As all the objects had to fit into scale the children decided that if the one-room houses were cubes of approximately $1\frac{1}{2}$ inches, the other objects could be made in proper proportion. Gray clay was used for walls, watchtowers, gates, and some of the houses. White clay and a little terra-cotta clay were used for the larger houses. Palm trees for the courtyards were constructed with small twigs and green paper; blue paper represented water in the pools. Camels were modeled of tan or brown clay. The people were, of course, small in proportion to the houses and were modeled with colors for costumes.

After the village was completed, the wheat fields beyond the gates were divided by small stones and clay. A well was modeled

at the foot of the hill, and women with jugs were gathered around it. Grass seed was planted in the fields, and was kept watered until it sprouted and grew. Then it turned yellow and the fields were ready for the harvest.

FROM JERUSALEM TO JERICO: A PANORAMA

Primary or junior ages. The story of the Good Samaritan was represented by a junior group in the form of a panorama on the sand table. The two cities were located at opposite ends of the table, and, in between, the sand and rocks were modeled to indicate the very rough and mountainous country through which the road ran. The only parts of the cities that were shown were sections of the walls with the gates in them, and a few houses. Cardboard was used with clay and sand to model the walls and gates. Clay figures were modeled. See Figure 69 in Chapter IX, THE SAND TABLE.

A PHILIPPINE HOUSE: A CONSTRUCTION

Junior or junior high ages. A junior group undertook to make a Philippine house in connection with a world-friendship unit. Pictures and books were searched for information, and conversations were held with people who had lived in the Philippines. The house was made with splints, twigs, reeds, and thin boards. Straw was used for the thatched roof. A hammer and tacks were needed to build the foundation, but clay and glue helped to hold the twigs and splints together, and also to hold the straw on the roof. See Figure 79.

THE HOUSE AROUND A COURT: A CONSTRUCTION

Junior age. In connection with both Old and New Testament stories, and particularly the latter, it is important that there be an understanding of what the rich Hebrew's home was like. Stories which refer to the "inner court," the "roof tops," the "paralytic" who was let down from the roof, the pool, the place of cooking

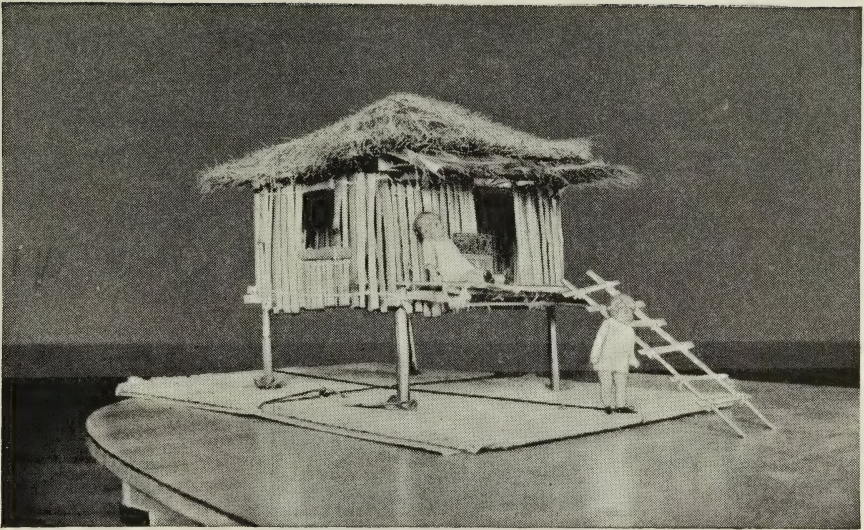


Figure 79. HOUSE IN THE PHILIPPINES MADE BY A JUNIOR GROUP

and eating—all call for a study of this more elaborate house which was the rich man's home in the time of Jesus.

A class of junior boys and girls decided to make a model of this house in clay. They read descriptions in encyclopedias and books and they found pictures which helped. The first step was to draw a plan of the house. Each child drew his own plan, following the general descriptions, but varying in certain details as to arrangement of trees, the pool, furniture, etc., in the court. Then the class chose from among these plans the one they wished to use as a basis for their house. See Figure 80. They planned to make the house about two feet square. They supplemented the clay with sand, straw, pebbles, and even mud. The outer walls were about one inch in thickness and were supported by sticks at strategic points to keep them from caving in. Cardboard partitions separated the rooms. Furniture was made with clay. Rugs were woven as hangings at the doors and to be placed on the floors. Great care was taken in representing the inner court. The center pool was made by sinking a round bowl in the sand, lining the bottom with blue paper and then filling it with water. Palm trees were con-

structed and placed around the pool (and of course were made higher than the house). Even doves were modeled and placed in the trees or beside the pool. Grass seed was planted and kept watered, so that the courtyard had green grass growing, as well as a sandy spot where the cooking was done. The roof of the

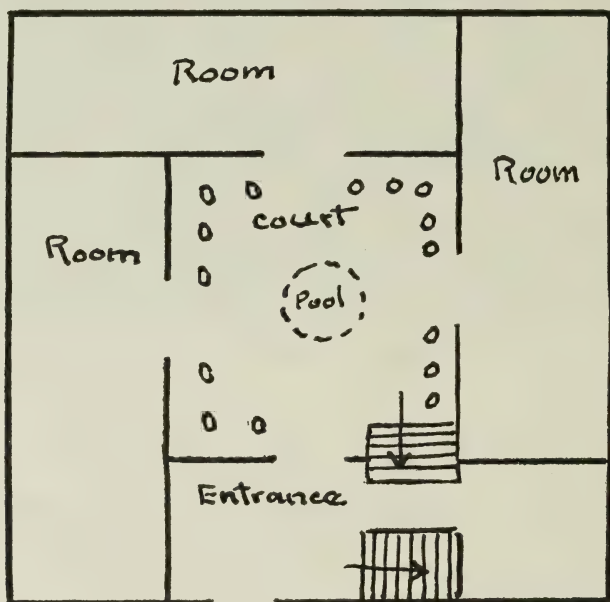


Figure 80. PLAN FOR A HOUSE BUILT AROUND A COURT

house was made from cardboard, with a railing around it, and was removable, so that the inside of the rooms could be seen. Clay columns supported the roof as it extended over the eaves into the courtyard. Figures representing the members of the family were modeled with clay. The outside of such a house is shown in Chapter VIII, CLAY MODELING, Figure 63.

THE STORY OF RUTH: A LITTLE THEATER WITH MARIONETTES

Junior age. Along with the diorama the "little theater" is a unit of activity which may be truly creative. It may involve

many skills, such as drawing, painting, modeling, cutting, and lettering—all used as tools toward the accomplishment of a creative result. In contrast to the diorama, which is static in that it portrays one scene with no movement in it, the “little theater” is dynamic; for like a real theater, the figures move and the play



Figure 81. A DOLL MARIONETTE

progresses. Children make and act their plays, or spontaneously dramatize stories on this little stage, using dolls or other figures after the manner of marionettes.

This is a very simplified use of marionettes, however; the kind to which one string is attached and which can be moved around by any child. Making the regulation marionettes, and the manipulation of all the eight or nine strings, are complicated processes and cannot be mastered without special training and practice—all of which makes this a specialized craft. The church-school

teacher does not need to teach this as a *craft*—and she must beware of so doing! She needs to use and adapt only that phase of the process which will contribute to the accomplishment of her aims in Christian education.

Small dolls, figures modeled in clay, clothespin dolls, or pipe-cleaner figures will serve as marionettes in this simple procedure. Even primary children can readily move the figures about with one string and can dramatize their stories with spontaneous words and action. See Figure 81.

The “theater” or stage may be made from a large cardboard or wooden box. The top should be open so that children may stand behind it and move the dolls by the strings from above. The front opening is often decorated to look like a theater, with curtains which can be pulled across. Columns may be placed at the sides and a name lettered at the top. When such a “little theater” is once made it becomes a permanent acquisition and many plays may be given in it. The theater should not be too small. A box about three by four feet in the front open space and about eighteen inches deep for the stage is a workable size. A shallow stage is best, so that all can see what is happening.

Sometimes in the older grades there are children who have learned how to make the more complicated marionettes and to manipulate the many strings. These experts are always glad to contribute their skill as a part of the larger project, but it is not necessary to teach the entire process to all the children in order to have creative work.

The dramatization of the story of Ruth by a fourth-grade class is an example of what may be done with a “little theater.” The play itself was developed among the children as they wished to have it acted out. They discussed the number of scenes and decided what action would take place. Then they planned the stage setting for each scene. A group worked on the paintings for the background of the first scene—open country in the land of Moab, with hills and mountains, and a road winding off toward Judah. The road was represented on the stage with sand and earth, and rocks and grass were arranged at the sides. Ruth, Orpah, and

Naomi were represented by small dolls, each with a string attached, so that a child could move the figure freely. The child who did the moving also did the talking for the character. The children stood behind the theater box and manipulated the dolls from above, at the back of the box. The front façade of the theater was higher than the back so that the children were not seen.

Naomi and her two daughters-in-law were moved down the road until they reached the center of the stage. Then Naomi spoke, urging Ruth and Orpah to return to Moab. Orpah turned and left, but Ruth answered with her well-known and beautiful speech. This was given in the biblical wording, as was much of the conversation.

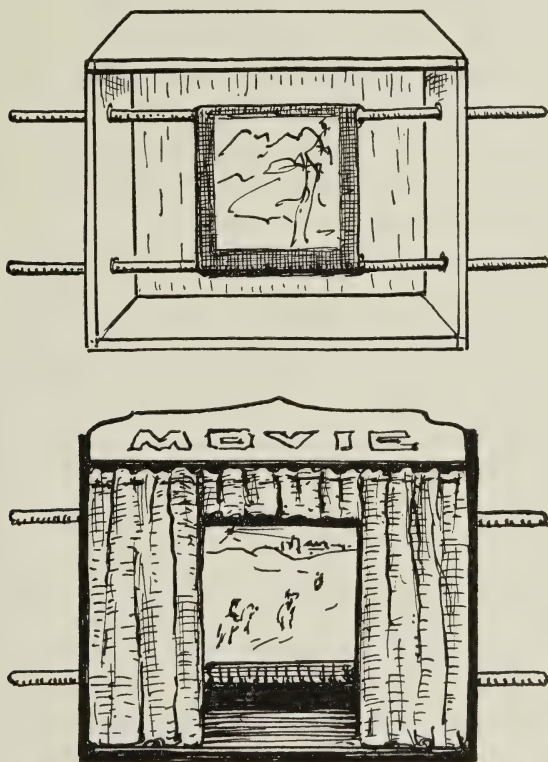


Figure 82. A MOTION-PICTURE MACHINE

The second scene called for a very different setting, but as it was carefully planned and worked out ahead, there was very little time lost between acts. The curtains were drawn, the floor (stiff cardboard) of the first scene was lifted out, and the floor with the setting of the second scene was slipped in. As this represented the barley fields of Boaz, with the reapers and the harvest, grass had been planted in damp sand, had sprouted, and had turned yellow. This was easy to arrange on a flat sheet of cardboard. Dolls, dressed as reapers, and with cardboard sickles, were moved by their strings through the field. Ruth was gathering some of the grain. Boaz was made to enter and to speak to the head reaper. Then the children carried on the conversation between Boaz and the reaper, and also with Ruth. At the end Ruth thanked Boaz for his great kindness. No part of this play had been written previously. Some sections of the biblical version had been learned, however, and these were incorporated in the conversations; otherwise the words were spontaneous.

Such an activity as this, with the use of marionettes, may be extremely simple in the lower grades and much more complicated with older children.

NEEDS OF OUR CHURCH: A MOTION PICTURE

Junior high age. The construction of a motion-picture machine is an appropriate activity for upper junior or junior high groups. Children themselves will think of various ways of making it. One of the simplest methods was worked out by a junior high class. A wooden or corrugated cardboard box about two feet square and one foot deep was turned with the opening to the audience. A round, wooden window-shade pole (a broom handle would have done as well) was sawed into two equal pieces, each three or four inches longer than the width of the box. Two holes were bored in each of the two sides of the box, exactly opposite to each other, one placed fifteen inches above the other. The poles were inserted through these holes, so that the two were parallel, running through the center of the box. The holes must be sufficiently

large for the poles to be turned easily by hand. An old window shade makes a very good reel and background for the pictures. A strip can be cut the length needed for the "film," and with one end attached by thumbtacks to the top pole, and the other end to the lower pole, the "reel" will wind from pole to pole as they are turned. See Figures 82 and 85.

Wrapping paper may be used instead of window shades, but it is not so easily or smoothly wound around the poles. The entire series of pictures to be shown are sometimes drawn with crayons, sometimes painted, sometimes cut out, but all are on sheets of paper that are symmetrical in size. These are pasted in order on the reel. There will be sheets with lettering on them, explaining the story, as well as pictures of the story. The reel is turned by hand, slowly, so that as each picture appears it may be seen and enjoyed. When the end comes, all the pictures have to be rolled back to the original pole, ready for the next showing.

Simple motion-picture machines have many possibilities for creative activities. Older children may make the machine for younger groups. But all ages, from the kindergarten up, may make the reels of pictures to be shown in the machine. "Silent" movies will have to be explained by lettering; "talking" movies can be given when the children do the talking or conversing as the pictures are shown. Figure 83 shows part of a reel painted in water colors by a junior high group.

Usually the front façade of the "picture machine" is decorated to resemble a regular motion-picture theater. This is one of the most popular as well as most valuable units of activity. It calls for constructive imagination and the ability to draw, paint, cut, letter, and dramatize; it can be a center for almost any unit in the curriculum. A group of junior high boys and girls painted a series of pictures of their church in order to show some of its needs. One reel of pictures was of the church itself—needing paint; another showed the church-school classes without adequate rooms; still another was of the library with its all-too-few volumes. A second reel showed pictures of ways in which they would like to see these needs cared for. These paintings were all on sheets of white

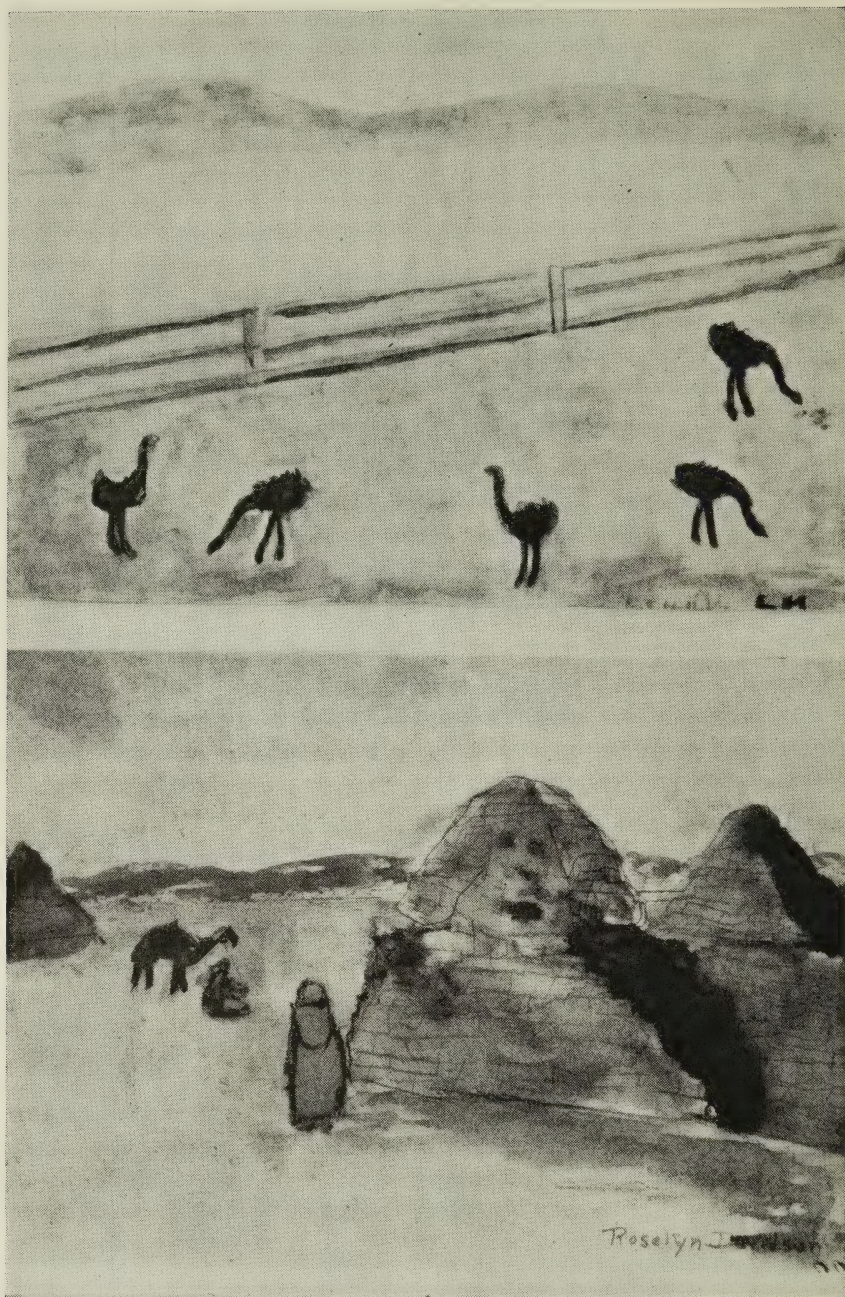


Figure 83. PART OF A MOTION-PICTURE REEL ON AFRICA
204

drawing paper, 9 by 12 inches. Each child had made two pictures; those who could letter well had lettered the explanations.

THE TOPOGRAPHY OF PALESTINE: A CLAY MAP

The junior high age. Map-making is definitely a project for the junior and junior high ages. The need for making maps may well arise in relation to any biblical study or missionary unit. There are different kinds of maps—those that are drawn with pencil and colored with crayons or paints; clay maps showing the topography; cutout maps; sand maps; maps showing products or industries with pictures or articles drawn or pasted on. Most of these kinds are used in connection with regular schoolwork, and children know how to make them.

A relief map of Palestine, modeled with white Plasticine, is shown in Figure 84, and is a junior high activity. Such a map was made by several boys and girls: one made the outline drawing; others drew in rivers or indicated where the mountains were to



PAINTED IN WATER COLORS BY A SEVENTH GRADE GROUP

be; all modeled parts which fitted together on the large map. Constant criticism from the class was necessary to ensure correctness. This map was large enough to be used by the entire department. Smaller individual maps are often needed also; when this is the case each child may make his own map.

Sometimes relief maps are made from a mixture of flour and salt: two cups of flour, one cup of salt, and enough water to make the mixture of the right consistency for molding. This is very

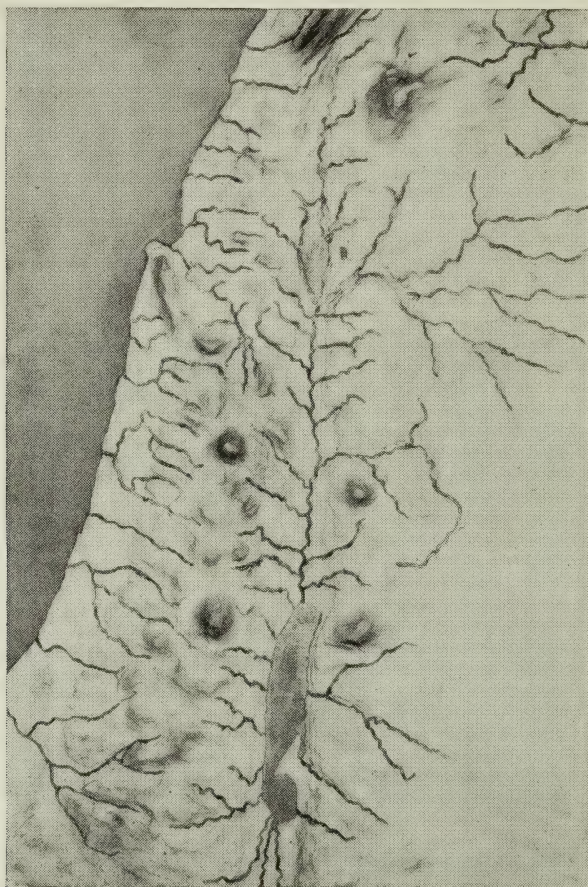


Figure 84. MAP OF PALESTINE MODELED IN PLASTICINE

satisfactory from the standpoint of modeling, but less satisfactory from certain other standpoints, for it is more likely to get over everything—including clothing.



The list of units of activity described in this chapter could easily be expanded. Teachers will think of others which are just as valuable and which suggest different approaches to the creative method.

The one essential in connection with any unit of activity, however, is the imaginative and consecrated teacher who is ready to use intelligently the most effective method to accomplish her purpose—the development of Christian personalities. She must never forget that the activity itself and the material results secured are relatively unimportant; what is important is the method, the children's creative approach to their activities. The attainments she seeks are largely intangible and many of them are indirect results of her way of teaching. Her chief concern is not with a beautifully wrought work of art, whatever the form of expressional activity. Her chief concern is for the development of the child—his Christian attitudes, his habits, his growing ability to live and play and work with others, his expanding knowledge and understanding of the Bible and other expressions of the best in the heritage of the race, his appreciation of human personality and of religious values. The creative approach in her teaching simply indicates that she is aware of a proved educational method that is bound to be effective in the accomplishment of her basic, long-range aims.

XII

*Activity as the Center of the Curriculum: An Example.*¹

AS AN ILLUSTRATION of the creative approach through activities, this chapter will give a brief description of one year's work with third-grade children, carried out under the author's direction.

This third-grade group of thirty-five or forty children worked as a unit in their church-school program, and not merely as part of the primary department. Thus it became easy to unify their entire Sunday morning experience.

SIGNIFICANT ACTIVITIES THE STARTING POINT

The important point for the purposes of this book, however, was the decision to make *activities* central in their church-school program. This is rarely done. More often a class begins with "the lesson," by which is usually meant a specific Bible story. The story is told, discussed, and often applications are made to present-day life; then if time permits, the pupils are given an opportunity for activity of some kind. This may be significant or it may be stereotyped, but in either case it is secondary—included only if there is time, and always as an outgrowth of the "lesson" or story.

This particular experiment reversed the process. It was agreed

¹ Although this particular illustration was worked out with a third-grade group, the general plan is equally appropriate with younger or older children.

that activity would be the starting-point—creative and significant activity through which boys and girls would really learn, into which they would enter with enthusiasm, and out of which they would have some basis for discussion, conversation, and worship. There has always been too much talking by teachers, even too much talking and discussion by pupils and teacher together, and too little of the creative approach to learning. This year's program was an attempt to reverse the usual emphasis.

The year's theme for this third grade was "The Boyhood of Jesus." Instead of a single printed course, many source materials were used, the principal one being Edna Bonser's *The Little Boy of Nazareth*. A clear plan was worked out by the leader and the six teachers.

It was customary in this church for all children under twelve to attend the morning worship service of the church for their first fifteen minutes, then to use the next hour in what was usually regarded as their church-school work. When the third-grade group left the church service they went at once to their work-rooms. There were six of these small rooms, and for thirty minutes six groups of third-grade boys and girls were engaged busily and happily in some activity relating to the theme, "The Boyhood of Jesus."

CHILDREN ARE INTERESTED IN WORTH-WHILE ENTERPRISES

All activity groups were different. Suppose a visitor had looked in at these six rooms on any given Sunday morning. What would he have seen? In the first one he would have found a group dramatizing a story about the boyhood of Jesus, or a story that the boy Jesus must have heard. Of course no one was "learning a part." They were hearing the story, enjoying the story, and playing the story under the leadership of one who knew the techniques of informal, educational dramatics. They were making their own play, using their own words, and when they wore costumes, making them from simple pieces of material at hand.

In the second room the visitor would have found children

drawing and painting. Their leader was showing them how to draw the kind of house the boy Jesus lived in. One or two children were at an easel, using long brushes and poster paints to illustrate some episode in the life of Jesus.

In the third room there was a sand table. The boys and girls here had undertaken to represent the village of Nazareth on the sand table, using Plasticine from which to model the various objects—walls and village houses and a caravan and a well. Their conversation was concerned with their activity, and the teacher was merely the more experienced member of the group, who helped them meet their various problems.

In a fourth room the visitor would have found the group at work on a diorama in which they were portraying the boy of Nazareth on the hillside with his goat. One was dressing a doll to represent the boy, others were modeling animals, planting grass, and doing whatever else was needed for this particular project.

In the fifth room some of the children were making peep shows in cardboard boxes (see frontispiece) to portray different scenes in the early life of Jesus. The figures and forms needed had been cut freehand from colored paper. Two others were making posters to portray home scenes or school scenes in Jesus' time. The leader answered their questions and gave such help as was needed; but the work was their own.

If the visitor had entered the last little room, he would have found the group making the record book that was to tell the story of what the entire third grade had been doing during the year. The children were seated at a table, with pencils, crayons, paste, colored paper, and other needed materials. In this book they were keeping a record of their study theme for the year, and the many things they were doing. Each of the other five groups handed them items, records or pictures which they mounted and compiled for the permanent record book. These pages included the stories in written form, illustrations, drawings, pictures, related memory work, photographs of their plays and of different activities in process, poems the children wrote, and their own descriptions of the various projects. The pages were beautifully

mounted and prepared with care; little did they realize at the beginning that their year's record book, to be presented to the church, would contain about seventy-five of these attractive pages.

THE PROGRAM HAS DEFINITE PURPOSE

Of course no child continued with the same activity throughout the year. That would have become tiresome. But it was felt to be equally important that each group spend sufficient time on one enterprise to bring it to a satisfactory conclusion. Thus at the end of six weeks each group moved to a new activity, so that by the end of the year every child had had six quite different activity experiences. Each leader, instead of staying with the same children, continued with the same activity. Chosen in the beginning for her special skill in a certain field, she improved her skill as the year progressed. (Incidentally, it may be noted that when one is asked to help in the church school because she has a particular skill that the majority do not have, and one that is especially needed, the response is far more likely to be favorable than when the appeal is for "anybody to help.")

The children were enthusiastic over this kind of program. They were doing something themselves! They were not passive listeners. Their whole approach was creative. All that they did was done with a purpose in mind—to discover more about the little boy of Nazareth, or to make something or do something that would make clear to others as well as to themselves, how he lived, what he did, what kind of boy he was, the stories he liked, why we still remember him. The boys and girls liked this kind of program also because of its variety. And they liked it because of its creativity.

WORSHIP AND CONVERSATION STEM FROM ACTIVITIES

But this was not their whole church-school program. This was only half of it—the *central* part—out of which the second half

grew. In the second period all six groups met together, to report on their activities, for conversation about them, and for a worship service that was rooted in and related to them. If there was a story, or memory work, or the presentation of background material, or conversation, it was about the boyhood of Jesus and whatever might grow out of that theme. When there was worship it was related to their own group theme. The children were much more ready for this second period of worship and conversation than they would have been without the first period of activity.

This specific example is given, even though briefly, because it illustrates many points related to the theme of this book. A few comments seem pertinent:

1. Boys and girls must engage in activities such as these with a real purpose in mind. Activity with a purpose catches the interest of the pupil and gives him a new enthusiasm for his church-school program.

2. The activities in which pupils engage must have value in themselves.

3. Such activities serve to give factual knowledge, and this has value. Our emphasis upon the importance of the development of Christian character and of the need for the pupil to live as a Christian in his own world must not lead us to the extreme position of seeing no value in biblical and other factual knowledge.

4. If there is a reasonable degree of skill in carrying through the various activities, it will add greatly to the interest and the sense of satisfaction on the part of the participants, and thus make the whole class experience more significant. Of course our main aim is not to train children to be actors or artists, or to attain skill in cutting or in making dioramas. But if they do these things well, they will have a far greater interest in the whole church-school program and more readily realize the objectives of Christian education. The children will have no skills in these varied activities—nor any inclination to use them—unless their teachers themselves have skills along these lines. In the example outlined in this chapter, the teachers were chosen because of certain abilities in these fields, and throughout the year they met in frequent

conferences, one purpose of which was to increase their skills. For a successful church-school program teachers need the ability and the skill to perform many creative activities themselves. If they do not have such knowledge and skill when they begin teaching, they can acquire it through an adequate program of leadership training.

5. Character development proceeds more normally when character and behavior are not merely discussed, but when children are doing worth-while things in which they are interested, when they are developing Christian character out of such group activities, and when questions of life and Christian living are faced as they arise.

6. With the many attempts being made today to improve the curriculum we need more experimentation that gets us away from a mere intellectual approach and leads us toward an activity approach. Activity is at the heart of the best curriculum.

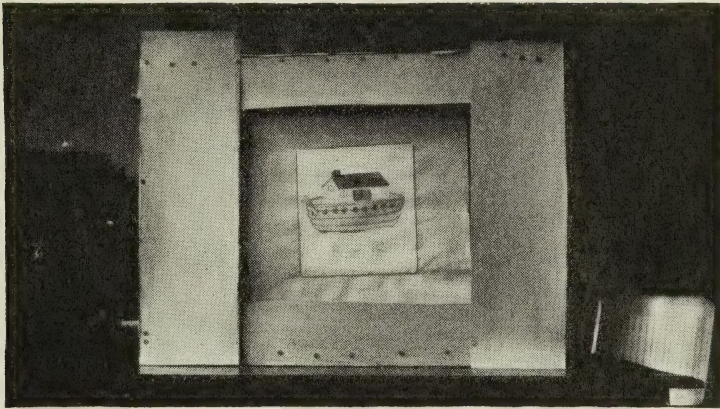


Figure 85. A MOTION-PICTURE MACHINE FOR PRIMARY GRADES,
SHOWING "THE ARK"

XIII

Supplies

A LIST OF the more important supplies needed for the activities described in this book is given here. Few church schools will be able to purchase all of them, but every school should be able to own at least some of the essential ones. A teacher's ingenuity will often substitute materials which cost nothing for those that are more expensive.

PAPER

Manila paper. A medium weight, cream-colored paper, for all general uses such as drawing, cutting, mounting, and writing. Sizes 9 x 12 inches and 12 x 18 inches are the most convenient. This paper can be bought in packages of 100 or 500 sheets and is inexpensive. As more Manila paper is likely to be used than any other kind, the average school may well start with an order of half a ream.

Bogus paper. A heavy-weight, light gray paper for all general uses—such as drawing, cutting, and mounting. This is coarser than Manila paper and cheaper. It can be bought in packages of 250 sheets ($\frac{1}{2}$ ream), sizes 6 x 9 inches, 9 x 12 inches, 12 x 18 inches, and larger.

Newsprint. A light-weight paper, newspaper type, used for easel painting and other general work. It may be obtained in large sheets, by the ream, but it also comes in the form of a "News Easel Pad" and is very inexpensive. A better grade of easel paper can be bought if desired.

Colored construction paper. A heavy colored paper for construction, cutting, and mounting. This comes in packages of 100 sheets, 9 x 12 inches and 12 x 18 inches, in many different colors. Packages may be of assorted colors or of single colors. Milton Bradley's Bull's Eye or Hammett's Colored Construction Papers are recommended. This colored paper is indispensable; every school should have some of it. There are cheaper grades on the market but the colors are crude and the texture of the paper not good.

White drawing paper. A light, white paper on which both crayon and water color can be used. It comes in standard sizes, 9 x 12 inches and 12 x 18 inches. Older children need this white paper when they use transparent water colors; younger children can get along without it.

Light brown wrapping paper. This may be secured by the yard from various stores. It has many uses, such as for friezes and large murals.

MOUNTING BOARDS

Melton Mounts. A heavy cardboard, 22 x 28 inches, valuable for mounting exhibits or posters or charts. It comes in various colors but the neutral brown or gray is best for general mounting purposes.

Several other kinds of heavy mounting board are carried by school-supply companies. An improvised mount can be made by covering ordinary pieces of cardboard with wrapping paper.

CRAYONS

Embeco, No. 8100 (Milton Bradley Co.)

No-Roll, Junior, No. 951 (Milton Bradley Co.)

Dixon's Educator Crayons, B8 (Dixon Crucible Co.)

Any one of these three makes of crayons is recommended for all general use; they are not too "waxy" and the colors blend with ease.

Art Utility Pressed Crayons, No. 180 (J. L. Hammett Co.)

Copley Crayons (Milton Bradley Co.)

Prestite Crayons, No. 70 (Dixon Crucible Co.)

Crayograph, No. 19 (Prang Co.)

Any one of these four kinds of pressed crayons is recommended for especially fine art work, particularly in the upper grades.

There are many other brands of crayons on the market, some of which are as satisfactory as those mentioned above, but there are also many which should not be used.

Crayons should be chosen with care! Often the quality of the work is poor simply because the child has difficulty in getting the crayon onto the paper smoothly, or in blending it with another color. *Avoid a waxy crayon.* Waxy crayons do not blend and are especially difficult for little children to use. The *pressed* crayon, or the semi-pressed, is always best for general use. *Avoid crayons encased in wood.* Rarely ever is there a point on one when a child is ready to use it! The crayon point breaks too easily or wears down to the wood—either of which happenings frustrates the artist who is attempting to use it. Each child should have a box of non-waxy, easy marking crayons. The usual assortment found in many Sunday-school departments—an old cardboard box of loose crayons, all colors, all sizes, some wax, some encased in wood, and most of them lacking points—will handicap any attempt at creative work.

The very large “giant” crayons which are sometimes used in kindergarten or first grade, are not to be recommended for general crayon work.

They are too large for little hands to grasp or to use with any control. Even an adult will have difficulty drawing with one! Much more freedom and assurance come with the use of the normal-sized crayon.

PAINTS

Poster (or tempera) paints. A set of inexpensive poster, or tempera, paints will be sufficient for all kindergarten and primary

easel painting. These sets are carried by educational supply companies, and sometimes by the dime stores. It is unnecessary to buy the elaborate sets with sixteen or more colors; nine colors are sufficient: red, blue, yellow, orange, green, violet, brown, black, and white.

These colors come in liquid form in small jars and one set is usually adequate for a department. They may also be bought in powdered form, to which water must be added to make the paint the right consistency.

Water colors (transparent). A box of eight semi-moist colors, such as Milton Bradley's Box No. 1, which is inexpensive, is most suitable for the kind of water-color painting in the upper grades of the church school.

A brush comes in each box. There is an advantage in using the semi-moist colors rather than the dry cakes of paint which are also on the market.

Finger paints. The Shaw Finger Paint, No. 2 Set, contains six one-half pint cans of paint, twenty-four sheets of glazed paper, and six spatulas for mixing. Milton Bradley's Finger Paint is also recommended.

BRUSHES

Brushes with long handles are necessary for easel painting. Each school should have an assortment of different sizes and kinds—several round soft brushes, sizes one to six; and one or two flat, firm brushes about one inch or one and one-half inches wide. The brushes that come with the boxes of regular water-color paints are not the best quality, but will serve the purpose very well.

CUPS FOR WATER

Regular enameled cups or pans made for this purpose may be bought. Old glasses, mayonnaise jars, or even paper cups, however, serve equally as well.

SCISSORS

"Forged Steel Scissors," although slightly more expensive than others, are more satisfactory because of their longer lasting quality. *Blunt end* scissors are appropriate for kindergarten. *Semi-sharp point* scissors, five inches in length, should be used in the first grade and beyond. These kinds of scissors are not expensive by the dozen.

PENCILS

An HB or No. 2 pencil is the best for general use. Do not let children use hard pencils and avoid the "penny pencil" if possible.

PAPER CUTTER

A paper cutter is a very convenient piece of equipment in any church school. There are several kinds and sizes, varying in price from about \$4.25 for a ten-inch blade, to about \$19 for an eighteen-inch blade. This latter is a very fine cutter, with a safety device (which is most desirable).

CLAY

Plasteline (Milton Bradley)

Plasticine (Harbutt's, carried by Hammett)

These are two standard makes of plastic modeling clay. They are mixed with an oil, rather than with water, and thus retain their plasticity. They are antiseptic and can be used over and over with safety. These clays come in pound packages which contain quarter-pound strips or rolls, and may be had in many different colors. Either one of the above makes is recommended for use in the church school. The price ranges from about thirty-five to forty-five cents a pound. There are cheaper kinds of plastic modeling clay which may be bought in the dime stores or in children's toy departments; but as they are rather dry and therefore likely to crack, they should be used only in emergencies.

Artist's clay, or potter's clay, or pottery clay. This is the regular clay, known by these names to distinguish it from the Plasticine type. It is mixed with water and must be kept moist to be worked. All school-supply stores carry it, in bulk or in 5-pound or 100-pound cans. This water clay is recommended if large amounts are to be used and if there is a place to keep it in a dampened state, such as a tin container. Five pounds of this clay costs about fifty cents. Clay flour is available in five-pound packages, or larger. Water must be added to this, however, to make it the right consistency for working.

MODELING TOOLS

Modeling tools of various shapes and sizes may be bought from the supply companies. These tools are not necessities, however, for wooden spatulas, orangewood sticks, toothpicks, or hairpins will serve the purpose.

EASELS

Painting easels, or "kindergarten" easels, for the lower grades, may be bought with either single or double boards, and in sizes 18 x 24 inches and 20 x 24 inches. These range in price from five to ten dollars each. An easel is desirable, but if it seems too expensive to purchase one, it can be improvised by attaching the paper to the desk-top, or to the blackboard, or even by laying the paper flat on the floor.

SAND TABLES

A very fine sand table, with drawers and lined with zinc, can be bought for about \$25. One can be made, however, by lining a box with oilcloth and setting it upon a low table.

Write to the following companies for catalogues and find out where their supplies are carried in your vicinity:

The Pilgrim Press, 14 Beacon Street, Boston 8, Massachusetts; 19 South La Salle Street, Chicago 3, Illinois;

Denominational publishing and supply houses;

Association for Arts in Childhood, Inc., Mills School, 66 Fifth Avenue, New York 11, New York;

Milton Bradley Company, Springfield 2, Massachusetts; 200 Fifth Avenue, New York, New York; 811 South Wabash Avenue, Chicago, Illinois; E. E. Babb Company, 17 Fordham Road, Allston, Massachusetts; E. E. Babb Company of Pennsylvania, 3304 Arch Street, Philadelphia, Pennsylvania;

J. L. Hammett Company, 10 Beacon Street, Boston 8, Massachusetts; The Prang Company, Sandusky, Ohio;

Favor, Ruhl & Company, Inc., 43 West 23d Street, New York, New York; 425 South Wabash Avenue, Chicago, Illinois;

Spaulding-Moss Company, 42 Franklin Street, Boston 10, Massachusetts.

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Index

- Abraham, 145-47, 183
Activity in curriculum, 3, 208-13
Alphabet, block, 77-81
 Old English, 72
 Roman, 69-71
 single line, 65-68
Alphabets, children's, 68, 69, 71
American Indian School, 188, 190-91
Animals, 22, 82-83, 87-89, 137-40

Bas-relief, 140
Birds, children's drawings of, 25
 how to draw, 24
Blackboard, 54-55
Blind Bartimaeus, 153
Bogus paper, 84, 214
Book-cover designing, 111-15
Bookmaking, 108-10, 210
Borders, 116-17
Bowls, modeled, 124, 127, 134, 146
Brushes, 43, 45, 57, 217
"Busy work," 5-6, 8, 92

Calendars, 95, 106
Camel, clay modeling, 137-40
 drawing of, 20-23
 freehand cutting, 87-88
Cardboard boxes, 188, 210
Center of interest in a picture, 55
Charts, 98-107
Christmas, cards, 95-97
 scene, 191
Church, 27
Clay, 119-21, 218-19
Coil method of modeling, 127
Color, 29, 41, 58, 60, 104
Co-operative enterprises, 52-57, 193-94
Costumes, 177-78
Crayons, 29, 215-16
Creative approach, 1-7, 181
Curriculum, 3, 6, 39, 163, 183-84, 188, 208-13
Cutouts, 90
Cutting, freehand, 82-97

Desert, 145-47, 183-85
Designs, 101-3

Diorama, 188-92, 210
Dolls, 146, 191, 199-200, 202
Dramatization, 165-80
 formal, 167
 informal, 173-76, 209
Drawing, 8-40
Drawings, children's, 32-33

Easel painting, 45-47, 210
Easels, 219
Expressional activity, 5-6

Finger painting, 43-44
Flat wash, 58-59
Frieze, 86, 90, 92-93

Good Samaritan, dramatized, 177-78
Graded wash, 49, 58-59
Graphic vocabulary, 12-13, 15

Handwork, 1-2, 5
Hebrew, houses, 18-19, 135-37
 tent, 14
High school project, 155
Historical development of activity, 5
House around a court, 196-98
Houses, 27

India, 147-50
Informal dramatization, 173-76
Intaglio, 141
Interest groups, 4

Jesus' home, 153
Junior age, 37-38, 49, 53, 93, 159, 172
 projects, 53-57, 147-50, 192-201
Junior high age, 38, 49, 68, 71-72, 93, 95-96, 172-73
 projects, 150-55, 196, 202-3, 205-6

Kindergarten, cutting, 86
 dramatization, 170
 drawing, 11, 36
 finger painting, 44
 modeling, 122-24
 painting, 45-46
 sand table, 143, 158-59

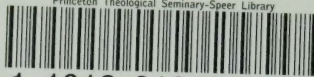
- Landscape, crayon, 29-30
- Last Supper, the, 154
- Leadership Education Schools, 40
- Lettering, 63-81
- Loom, diagram for, 187-89
- Lump method in modeling, 124
- Manila paper, 57, 84, 214
- Maps in Plasticine, 205-6
- Marionettes, 198-202
- Modeling, in clay, 118-41
 - in sand, 161-62
 - tools, 122, 128, 219
- Motion-picture, machine, 201-3, 213
 - reels, 204-5
- Motive, 1-3, 156
- Mounting, 101-6
- Mounting boards, 215
- Mural, 52-57
- Nativity, the, 151
- Nazareth, 152, 194-95
- Newsprint, 57
- New Testament stories, 184
- Nomadic life, 146, 183
- Nursery age, 36, 157-58
- Oasis, 145-47, 185
- Oil paints, 43
- Old Testament stories, 184
- Paint, care of, 46-47, 216-17
- Painting, 41-62, 210
- Palm tree, 16-18, 89, 145, 185
- Panorama, 196
- Paper, 214-15
- Paper cutter, 218
- Paste, 84, 107
- Patterns, 92
- Peep shows, 192-93, 210
- Pencils, 218
- People, 30-31, 34-35, 185
- Philippine house, 196-97
- Plasticine and Plasteline, 120-21, 218-19
- Poster paints, 42
- Posters, 98-107
- Pottery, clay, 120
 - Hebrew, 127
- Primary age, cutting, 90-92
 - dramatization, 170-71
 - drawing, 37
 - modeling, 125, 188
 - painting, 45-51
 - sand table, 144-47, 159
- Primary projects, 144-47, 168-69, 184-89, 191-94, 196
- Purpose, 211, 212
- "Relief," 129-32, 140-41
- Robbia, della, 130-32
- Roman alphabet, 69-72
- Rug weaving, 186-89
- Ruth, marionette story of, 198-202
- Sand, 161
 - map, 155
 - pans, 150-55, 161
 - table, 142-64, 210, 219
- Scissors, 82, 218
- "Scribble" stage, 36
- Senior high, 155
- Serifs, 69-70
- Sheep, 23, 140
- Shepherds, 145-46, 183-88
- Skills, 5, 40, 213
- Spacing, 73-76, 114-15
- Stick figures, 30-31, 34-36
- Supplies, 214-20
- Symbolic drawing, 11, 36-37
- Tearing, freehand, 82-83
- Tempera, 42
- Tents, 14-15, 185
- Theater, 200
- Tracing, 38
- Transfer, how to, 55, 75, 115
- Transparent water colors, 42-43, 60
- Trees, 24, 26, 61
- Units of activity, 181-207
- Vegetables, modeled, 134
- Water colors, 42-43, 60-61
- Water jugs, 19, 127, 146
- Weaving, 186-87
- Wheat cakes, 146
- World-friendship unit, 190

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